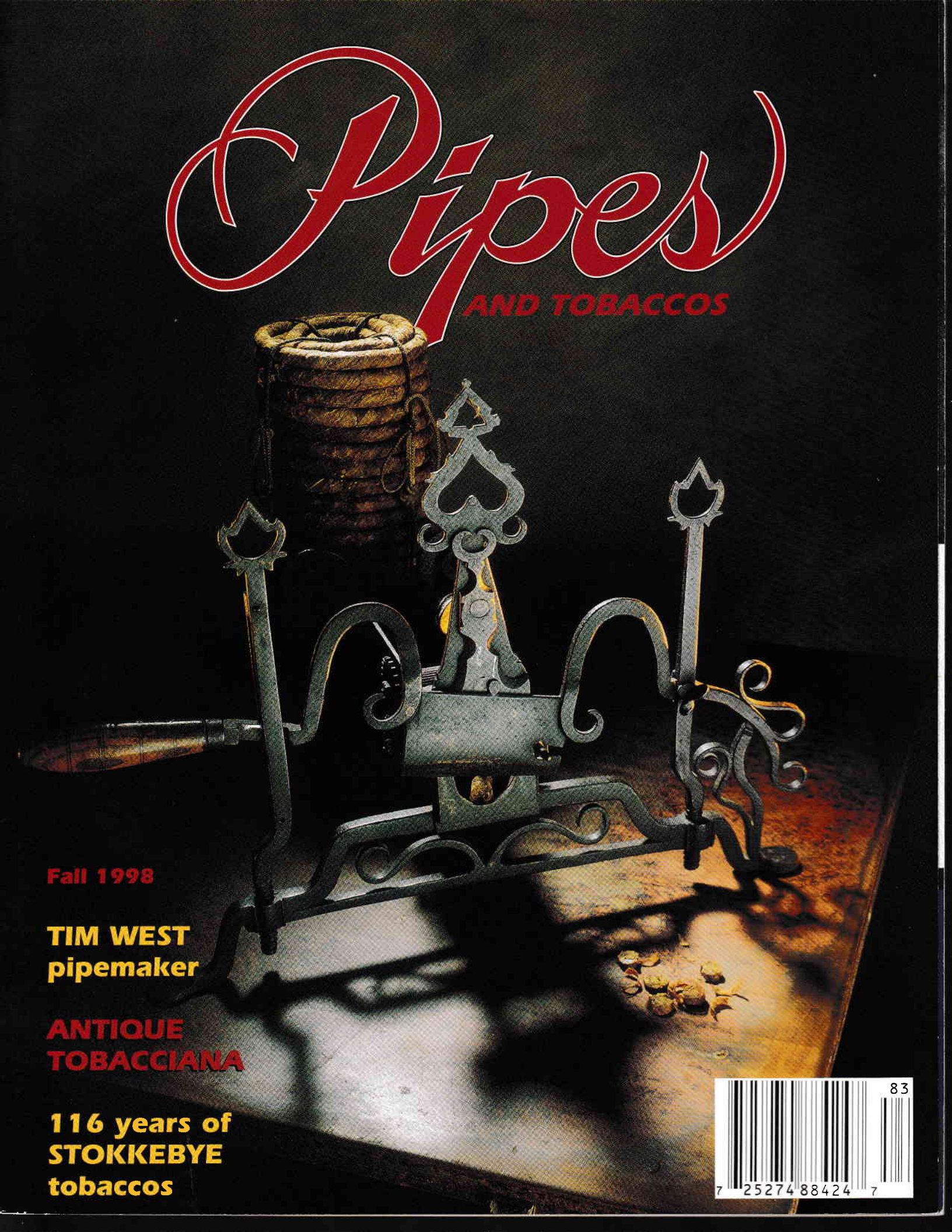
Pipes AND TOBACCOS



Fall 1998

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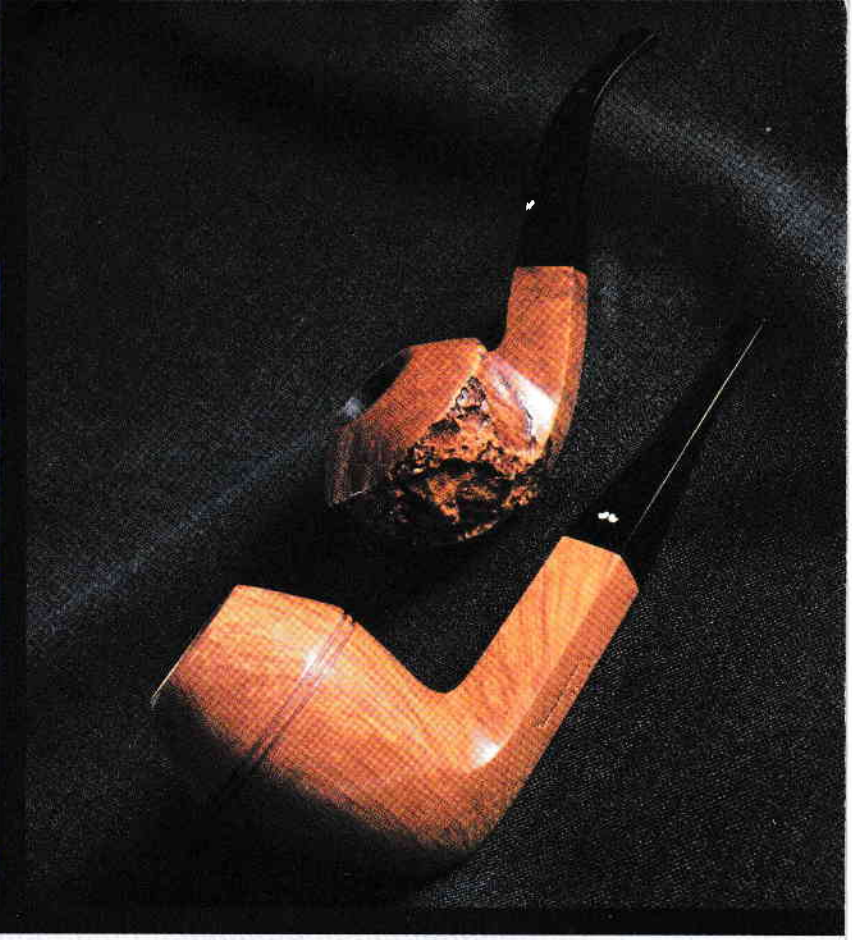

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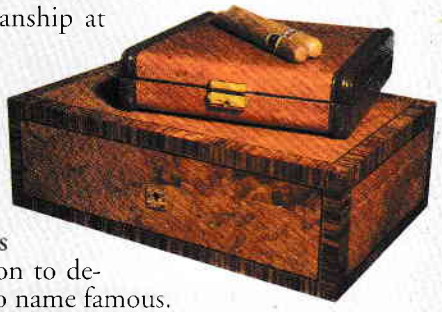

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CONTENTS

Page 20

20 **Tobacco Museum**
Frank Burla has been collecting tobacciana for decades and has become regarded in the collecting hobby as one of the foremost experts in antique pipes. His museum is a fantastic assortment of quality tobacco artifacts. But a personal invitation is necessary to gain entrance.

Page 34

34 **Pipe Smoking: An antidote to stress**
You can't be a smoker in this age of anti-tobacco propaganda without wondering what you are actually doing to your health. Moderation and responsible smoking are advised, but there are other measures that may be taken to reduce your concerns about the risks of pipe smoking.

Page 38

38 **Meerschaum**
In the small town of Margi, Turkey, meerschaum carving is among the best careers available. Talent is essential, and experience comes naturally, with many carvers starting at very early ages. The Emin brothers are two such carvers, each demonstrating his own distinctive style as they transform raw meerschaum into sculptured works of smokable art.

45 **Stokkebye**
Four generations of Stokkebyes have dedicated their careers to tobacco, each bringing innovations to the family company. Such history is an important factor in the quality of Stokkebye tobaccos, which are enjoyed worldwide, and are perhaps more prevalent in your local tobacco shop than you suspect.

Vol. 3, No. 3, Fall 1998

54 **Go West**
He started with the most difficult carving style: briar figurals. And as he continued with his unexpected pipemaking career, Tim West became even more proficient with the more usual styles of pipes. Now the distinctive style of Tim West pipes is in demand across the country.

Page 45

64 **Bourbon Museum**
Bourbon is such a part of American culture that its history has become an important heritage. The Bourbon Museum in Bardstown, Kentucky, celebrates and preserves that heritage.

Page 54

Regular Features

4 Editorial
8 Pipelines
12 Advertising Index
24 Ask Chuck
50 Tobacco Talk
58 Pipestuff
70 Clubs and Events

Cover

This ornate machine was used in the 1860s for cutting twist, or hand-spun, tobacco, which was stored in rolls. Consumers would go into their drugstore and buy whatever amount they desired—or could afford—from just enough for a pipeful to as many feet as they cared to carry. *(Photo courtesy of Scandanavian Tobacco.)*

Page 64

Pipes AND TOBACCOS

A quarterly magazine celebrating pipes of all kinds and fine tobaccos.

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Pipes: still a symbol

I was recently trapped in the Cincinnati airport with no hope for escape but the promises of a major airline—that is to say, no hope. Thousands of other people were imprisoned too, while airline employees frantically fabricated the deceptions necessary to keep the angry mob from burning and pillaging the ticketing desk, taking hostages and demanding rational customer service and/or human sacrifice.

It was a wonderful opportunity to observe human behavior.

The tension was extreme. Almost every seat was filled. Everybody there was mad as hell and brimming with airline outrage.

I spent the day smoking my pipe. Cincinnati, unlike many other airports, provides smoking areas, thank goodness.

The most interesting thing for me was observing how people reacted to my pipe. I was an oddity. Cigarette smokers came and went with relative rapidity, while I lounged with pipe and book. It wasn't a particularly comfortable room. Smokers are not, after all, entitled to the same courtesies as decent people. It was about 15 by 25 feet, with a line of chairs along one wall, a couple of pay phones on the other, and an air recirculation system that kept the smoke from drifting into the airport "proper." And as people walked by or stopped in for a smoke, they reacted to the presence of a pipe smoker.

A lady in her 60s stopped just outside the smoking room and leaned against the wall. "I think I'll rest here a minute," she said to me. "I love the smell of a pipe."

The smokers who came in all eyed me, some curiously, some suspiciously, some sarcastically. "You seem calm for such a miserable day," commented a gentleman. "What are you smoking in that thing?" "I gave up pipe smoking three years ago," said one man, lighting a cigarette. "Kinda wish I had a pipe here today. Might be time to start it up again."

I got the impression that people envied the peace of mind my pipe seemed to confer on me. Of course, I was angry at the airline, too. But my pipe allowed me to partake of something I enjoy, even there in that madhouse. Everyone else was just plain miserable.

A couple of teenage girls came in to smoke European cigarettes and talk about how exciting Germany had been. They were on their way home and feeling very mature. Too young to be smoking. One of them, perhaps to show off for her friend, started to flirt with me. "I love a man with a pipe," she said. She might have been 17. "My grandfather smoked a pipe."

Now, as flattering as it is to be flirted with because I remind someone of their grandfather, I knew it wasn't my animal magnetism—I have a hereditary deficiency of that. No, it was the pipe. It made me the safest male in the room.

That was my big conclusion for the day: Women still look at a man with a pipe as a relatively trustworthy individual. Every second seat in that smoking room was filled—by men, generally, all day long—and whenever a woman came in I could see the wheels in her head turning, apprising the situation, looking at the row of chairs, knowing she would have to sit next to one of these strange and possibly psychotic men, wondering which was the least likely to accost her with some lame sexual innuendo. Her eyes would pass over me just as they did every other man seated, but they would spring back to the pipe in my hand, and she would sit next to me with visible relief.

I watched it all day long. I was Ward Cleaver, I was Father Knows Best, I was a beloved grandfather from simpler days.

Yes, the pipe is still a symbol—perhaps not connoting the same high level of stability and intelligence as it once did, but at least providing for its owner the label: "probable non-psycho." Perhaps that's as good as it gets in this modern world.

Chuck

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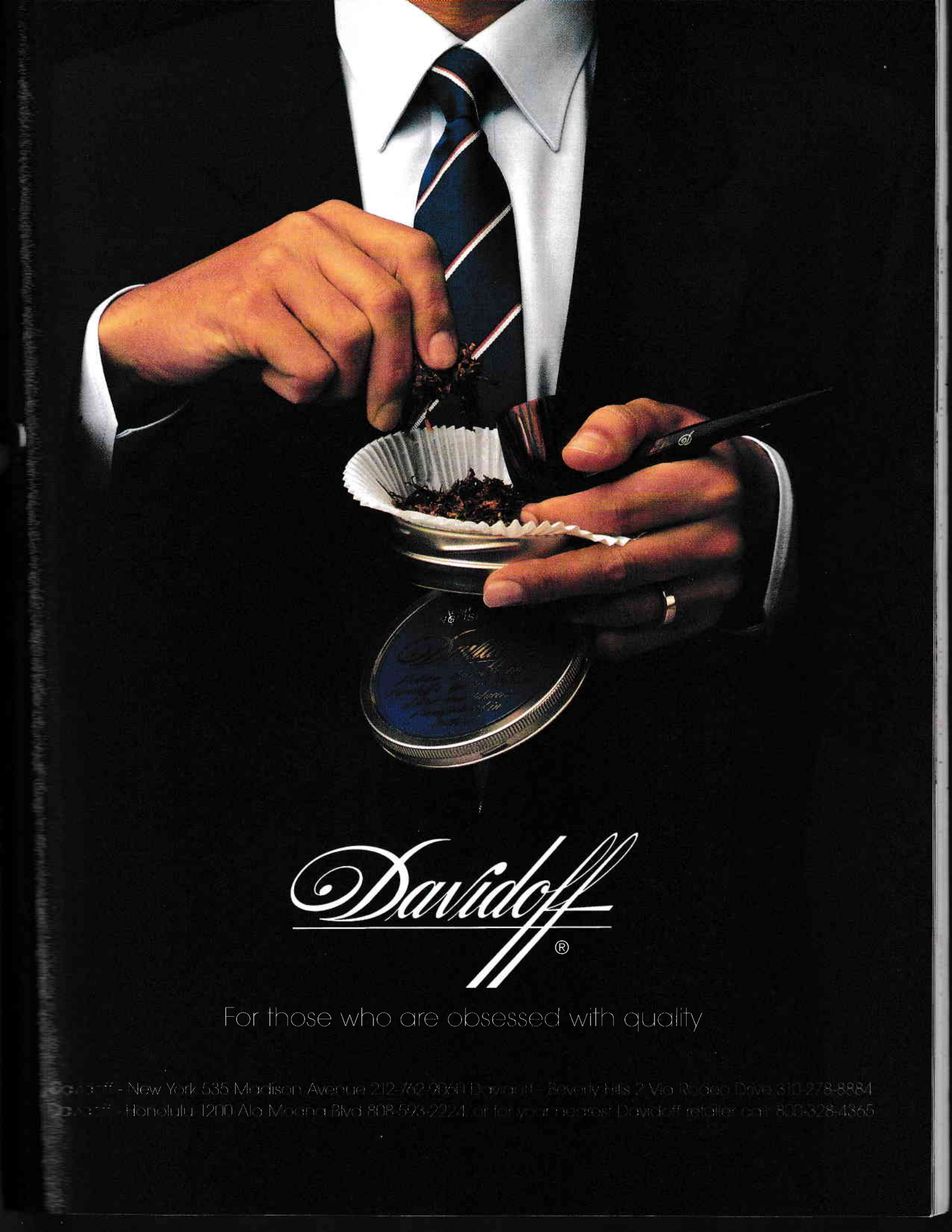

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P&T Readers Respond

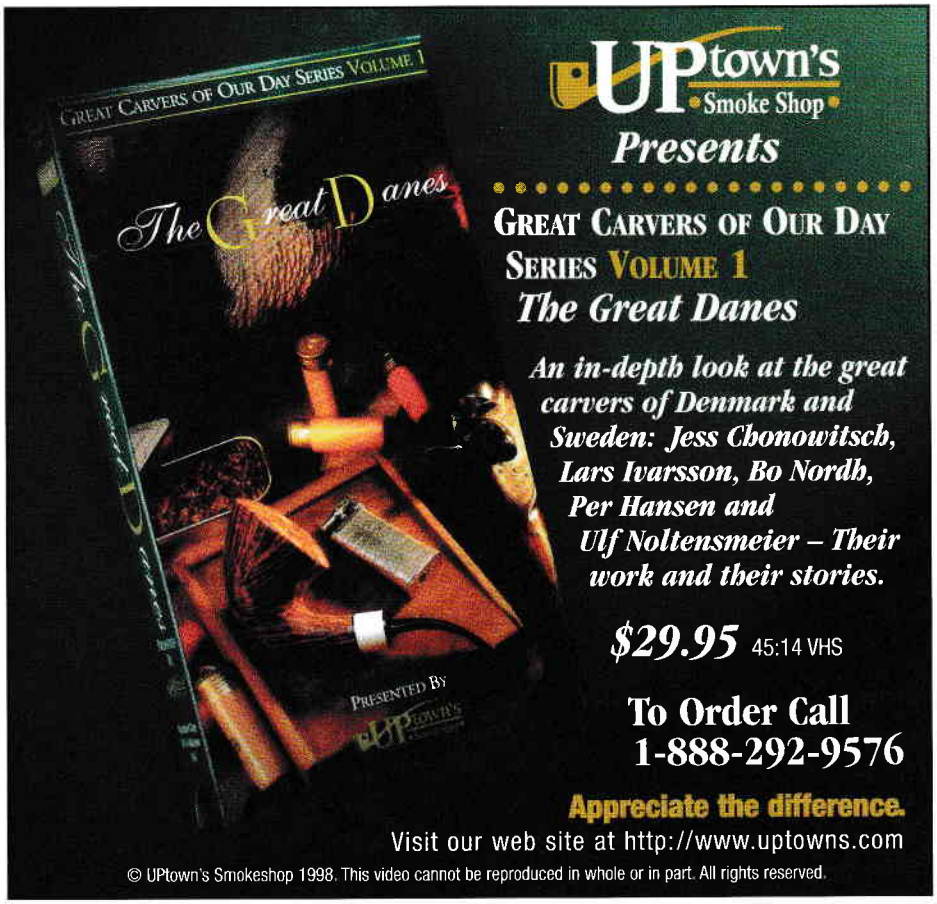
Misidentification?

Received my Summer issue yesterday and have already "consumed" it. I take vigorous exception to the speculation about the origins of the silver-inlay pipe ["Ask Chuck," page 20]. First, the highly vaunted German ordinance was an 88 mm. It was no better than our 90 mm as an AA piece but the Germans used it on their tanks to great advantage over our smaller tank guns. Georgie Patton got that changed, though, and things changed, tankwise. Second, the 08 would only be used as the designation for a year, never as a designation for a military unit and no military person would ever so prominently and inappropriately display the caliber of his unit's weaponry. For example, my old outfit: 6thHow (105), 5thArty. The 105 is used as a secondary designation for clarity. In "shorthand" we were the 6th of the 5th. Now that I've gotten you squared-away on the military side, let's apply a little deductive reasoning as to the provenance of the piece: It was taken from a British officer in WWII and as such was a "war trophy" that the German would probably not have altered. If I am correct and the "08" stands for a year, it is probably the year of graduation from a British public school (such as St. Paul's School, very posh) or perhaps a club, the Brits are very large on clubs, you know, old chap. It could have something to do with Sandhurst, the Brit counterpart to West Point. How about Sandhurst Pipe Society? It also more than likely was a prize. The Brits are likewise very large on prizes for academic year achievement. Undoubtedly there is a spill-over to the social side for excesses. Give or take three or four years the officer from whom the pipe was "captured" would have been in his early to mid-50s, possibly with the rank of lt. col or colonel, or the son of the original recipient, who could have been a junior officer.

I suspect that you will receive many opinions about this letter and that someone will actually know the background of the pipe. I would hope that if its origins are revealed that the now owner would return it to its rightful venue, be it the family or the school/association. It would be one hell of a gesture upholding the tradition of chivalry among pipe smokers that we imagine to exist.

In closing I would like, once again, to commend you for your fine book. Your Web site is equally impressive. A monthly survey would be a nice addition.

Jack Corbett
cyberspace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In the "Ask Chuck" column, the pipe with the SPS 08 has me scratching my head, too. But I don't think the 08 has anything

to do with German AA guns. They were ".88s," 8.8 cm flak or pak guns. My English uncle said they had a distinctive sound that would give him shivers should he hear it again even today. He spent five years in a British armored regiment. All my reading on WWII guns also indicates the "88" was a feared weapon on all fronts. I don't recall hearing about an "08," but that certainly doesn't mean they didn't exist.

Ed Caylor
Hampton, New Hampshire

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I just received a sample of your magazine. In your editorial page you suggested that everyone call an automated line set up by the major cigarette manufacturers, and also contact their designated representative.

However, just as importantly, every smoker (and nonsmoker for that matter) should join the NSA (National Smokers Alliance). This organization is doing many things to help smokers fight the anti-smoking idiots all over the country.

In case there hasn't been any information on the NSA in previous issues, you might want to include information on this organization in future issues. Their phone number is 1-888-NSA-6100.

Gene Etter
Cyberspace

I am 87 years old and have smoked a pipe since childhood. I started as a kid smoking dried corn silk grown on my father's farm. I smoked cigarettes for more than 40 years. I now smoke a pipe at least four to five hours a day. My grandmother smoked a pipe until she was 93 years old.

I wish to comment on our government's war against tobacco, which is entirely undemocratic and dictatorial, run by agencies and committees with delusions of dictatorship.

My ancestors came to this country in 1686 and helped develop what they thought would be a free and democratic society. But my father told me 50 years ago that this is not a free country anymore, and how right he was!

In closing may I say that I am building a five-year inventory of pipe tobacco in case our government should outlaw tobacco. After that I shall go back to corn silk, or grow my own tobacco.

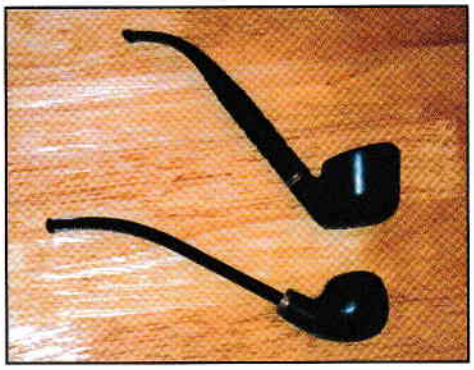
D.B. Kirk
Forest Grove, Pennsylvania

Several months ago I sent in a question regarding a pipe made out of black wood from Brittany. I have since found the answer and would like to share it with you.

These pipes are exclusively made in Brittany (West region of France, Celtic region!). They are made not of wood but of "morta." The morta (masculine name) is an oak tree immersed in marsh water for about 2,000 years. The wood becomes engorged with minerals and the result is a black wood that is extremely hard. There is only one pipemaker who works with morta: Patrice Sebilo, 16 Ave de la Monneraye, 44410 Herbignac, France; Tel/Fax 02.40.88.98.08.

Only 350 pipes are produced per year. They are signed with an S followed by 1 to 4 dots, 4 representing the highest grade. I have been very lucky to receive a 4 dots pipe from my father as a birthday gift. I have enclosed photos of my pipes for your archives.

Henri P. Gaboriau, M.D.
New Orleans, Louisiana



P&T: Thanks for the information. They look and sound like interesting pipes, perhaps worthy of a future article. And our apologies for not getting the research done on your question in a timely manner. We currently have a backlog of several hundred identification and history questions that are beyond our resources to answer.

I want to extend my subscription for another three years. This is my second three-year subscription since my original three-year order. But I have lost track of just how long this will make my subscription good for...my goal is to extend until I am assured of receiving the very best magazine ever far into my retirement years. I have never enjoyed a magazine as much. I look forward to every issue.

Dick Alexander
Hardy, Arizona

I literally stumbled upon my first issue of *P&T* in a local pipe store. I was thrilled! Your magazine is enjoyable and informative, giving much pleasure to those who, like myself, enjoy pipe smoking as a relaxing pastime. People should recognize that smoking a pipe in moderation can be like sharing a part of your day with a good friend. Keep up the good work.

Burt Zitomer
Berkeley Heights, New Jersey

Don't let this one-year subscription dishearten or fool you...I love the magazine. But I figure that three one-year subscriptions will provide you with more income than one three-year subscription, and the magazine is worth it! I don't know what I'd do if this went away (sob!).

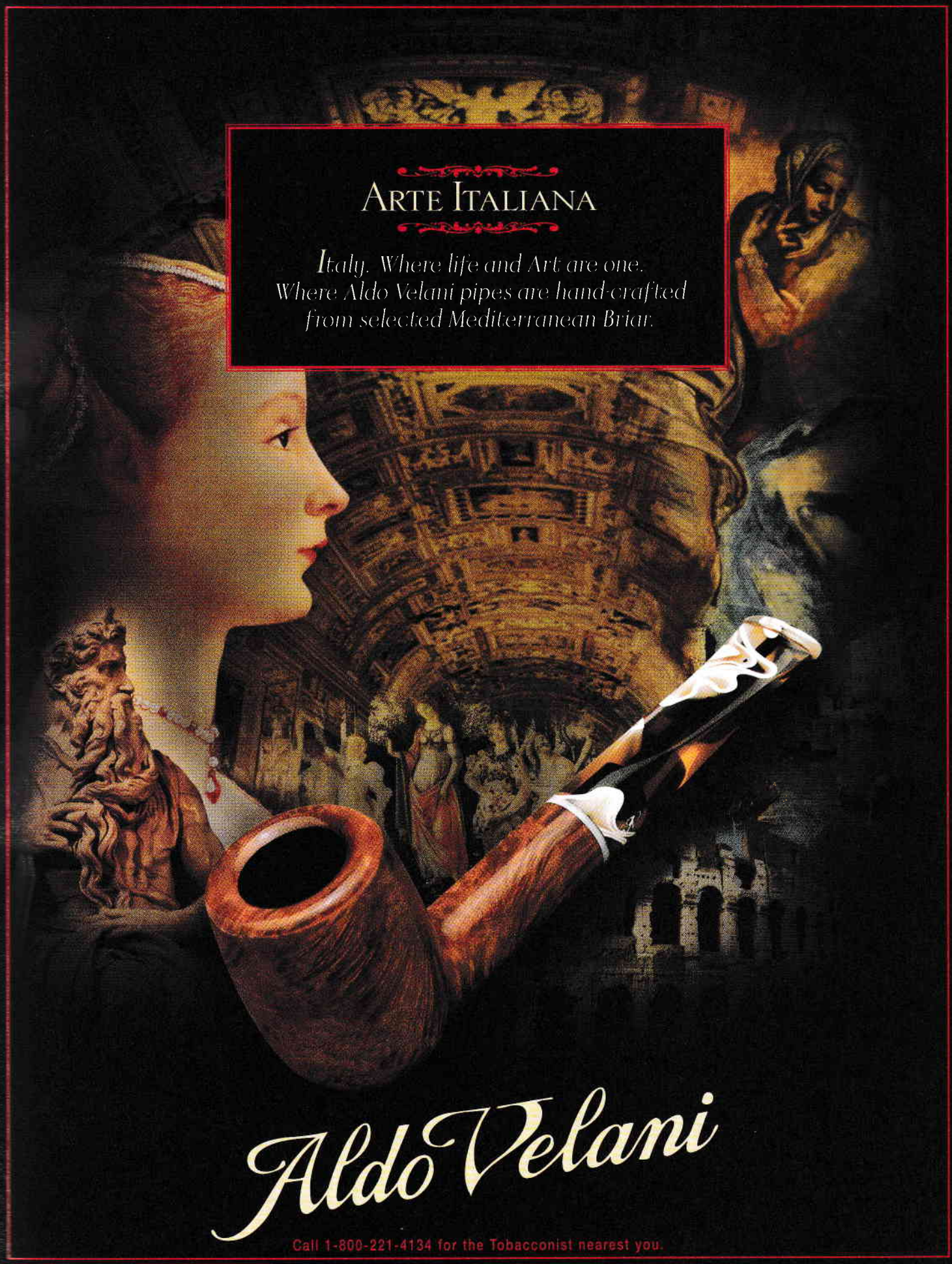
Keep up the great work. Also, you should be amazed that I wrote this letter at all. I'm a programmer, and I can't remember when I last *wrote* a letter (note the net icons in my handwriting.) :-)

John E. Wheaton
Revere, Massachusetts

I'm a fairly new subscriber; my first issue was Winter 1998. Now I own all nine issues and have read every word of them. Very, very nice. The thing that makes them so special to me is the fact that I am an inmate, locked up in ******** Prison.

I am allowed to have in my possession two pipes, both of which are Dr. Grabows: a Dublin and a Bent. They're flawed of course (what do you expect from a $10 pipe?), but I have improved upon them. First, let me explain that since I'm an inmate I can only have certain items. The accessories that are sold here are Long's pipe cleaners and Medico Filters (I smoke mine without filters). Upon serious study of pipe production, maintenance and finishing I have done some work making the pipes not only better smoking, but more presentable.

First, I take off the dark stain that is used on these pipes. I end up sanding with 600 grit sandpaper. To prevent oil and dirt getting on the pipe I made a small jig with an expandable rubber cylinder to hold the bowl. (Idea off of the cover from Fall '96.) Sometimes I'll apply a light stain, but the above mentioned pipes I left natural. Next I ream out the smoke hole (from mortise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to bowl), slightly, to get it to my personal taste. Next stop is the buffing wheel—a six-inch cotton buffing pad applies the wax. I use carnauba wax on the stummel, giving it a deep shine.

So far I have fixed, refinished and given thorough cleanings to about 30 pipes. Others who see me smoking mine always ask to get theirs done as well—not a problem.

My pipe smoking accessories consist of a No. 2 pencil—sharpened on one end with the eraser and metal band removed—as my pick and tamper. Sandpaper works well for a reamer. I have also constructed two pipe stands from pipe cleaners and toilet-paper-maché, and a brush from a pipe cleaner and an old toothbrush. My choices of tobacco consist of Prince Albert and Captain Black-Gold. I mix them about 1 to 2, using Prince Albert as a filler so I can stretch my supply until I'm allowed to purchase more.

I suppose I'm the most informed guy here on the subject of pipes, and I know I've got the best looking pipes. I hope to make my own pipes someday (that's one of the things they don't like me to do here), so look forward to a new craftsman out there in a few years!

Our network of pipesmokers awaits the next issue.

Name and address
withheld by request

Your Web site is spectacular. Almost as spectacular as your magazine. I would like to see more articles on pipe care. Maybe an article on polishing (especially vulcanite mouthpieces). I also wish your publication came out more often, I finish each edition within three hours of purchasing it and then wait months for the next one. If nothing changes however, the magazine is still well worth the wait.

Marc DuBois
Denton, Texas

I just read "Brethren of the Briar" by Jim Chilcote and have to commend him, and you, for publishing such an emotional, beautiful and sensitive piece of poetry. I've been reading *Pipes and tobaccos* for years now, and I think Chilcote hits the nail right smack on the head when he describes the community we pipe smokers have. Of course, every community has its losers, and we have ours. But Joe Stalin defies the averages.

I enjoy Kaywoodies, and have been enjoying a pipe for 70 odd years. I have always tried to live by the "Golden Rule," and now will live by the "Brethren" too.

Nat Goldstein
Brooklyn, New York

The Newcombe element

I'd like to state my positive view of the Rick Newcombe articles that have been appearing in *P&T*. I enjoy and learn from them. It's nice to have different opinions expressed. Rick seems to be more of a "smoker" than a "collector," which I find refreshing.

Edward Kalny
Rockville Centre, New York

Your article on cleaning a pipe was good, but the author [Rick Newcombe] seemed to be using half-measures in dealing with the residue that accumulates in the mortise and shank, and at the same time using too much alcohol (in the pipe, of course). I can't prove it, but I suspect that alcohol, liberally applied, will drive some of the bitterness into the wood, and for that reason I use a drier, more mechanical approach. For instance, a miniature screwdriver (not the drink) will free a remarkable amount of tars and lint if you gently scrape the bottom and sides of the mortise before using pipe cleaners.

The shank is easily cleaned with the tool designed for that purpose from the handle of a Kleen-n-Reem, which also does a decent job of removing excess cake from the bowl. I've had no problem with an uneven cake using this device. Rolled-up sandpaper, gently applied, will also work, and may be the preferred method for meerschaums.

Incidentally, a slightly loose bit can be tightened by swabbing the mortise with sweet liqueur; the sugar apparently makes it sticky.

Rick Miller
Victor, New York

ADVERTISING INDEX

Advertiser	*page*
Aldo Velani	11
Ardor Pipe	71
Ashton Pipes & Tobacco	15
Balmoral Cigars	6
Borkum Riff Pipe Tobacco	CV4
Butera Pipe Company	62,63
Calabresi Pipes	29
Caminetto Humidors	1
Charatan Pipes	53
Cigar Classics	27
Cornell & Diehl Pipe Tobacco	16
Craftsbury Collection Pipe Tobacco	19
Cristom Pipes	29
Davidoff Pipe Tobacco	7
Di Monte Pipes	33
Don Marcos	59
Dunhill Pipes	13
Esoterica Pipe Company	62
Ferndown Pipes	1
F&K Cigar Company	31,65
Great Danes Great Carvers	8
Hans Nielsen Pipes	65
Hollco Rohr	69
House of Salgado	30
James Norman	1,5
J.B. Russell	52,53
Lane Limited	11
Marble Arch	17
Mastro de Paja	26
McClelland Pipe Tobacco	19
Monjure International	9,71
Music City Marketing	8
Peterson Pipe	69
Phillips & King	51,59
PIMO Pipe Supplies	14
Pipe Brebbia	9
Piper's	31
Rodon Cigars	CV3
Ronson Lighters	18
Royal Vintage Pipe Tobacco	63
Sasieni Pipes	52
Savinelli Pipes	CV2
Ser Jacopo's	17
Springwater Cigarettes	51
Stokkebye Tobaccos	25
Supreme Imports	33
Swedish Match Co.	CV4
Tim West Pipes	24
Zippo Lighters	67

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If you're counting, I vote in favor of Rick Newcombe's articles.

Most of my pipes have been "opened" by the talented Jim Benjamin (whom I discovered through your magazine). To me, they just smoke better than before being opened.

On "The Perfect Pipe" article: I also agree with Rick about these Danish pipes. Why? Because when I want the best smoke I can have, I always find myself reaching for my S. Bang.

[illegible signature]
Long Island, New York

The women's angle

The lady from New York (Rebecca Valice, Winter 1998) is right: the industry should promote pipe smoking for women. Great to hear from her, and the other candid women who have written to your magazine.

My suggestion: how about *P&T* profiling a woman pipe smoker? Or several of them? Put one of them on the cover, and I bet you'd sell out that issue!

Larry Turner
Baltimore, Maryland

My wife and I wish to respond to Rebecca Valice's letter in the Winter 1998 issue.

It's clear that individuality has indeed finally died. If Ms. Valice requires industry support to continue her smoking, dare we say it, she shouldn't smoke. As a New York couple, we have witnessed women's "smoke-ins" promoted as empowering "femaleness" as well as expressing equality, but for anyone able to see past the hype, these evenings were clearly marketing ventures. Those paid women and models are not true cigar smokers—just bait to hook women on smoking as something "in," not as something chosen to do. As a 10-year veteran pipe smoker and my better half a long-time cigar smoker, our respective hobbies were chosen without the influence of commercialization.

We strongly believe that if you enjoy smoking a pipe, indulge. But pushing for strong marketing with well-involved advertising to justify your newfound hobby is selfish and shallow. A person needs no approval for his/her activities. Be an individual. Smoke because you enjoy it. Don't make a socio-political issue out of it.

T&C Chavez
New York, New York

P&T: Interesting question: Does tobacco marketing toward women exhibit exploitation, or simply the cultural acceptance that women have the right to smoke pipes and represent a viable marketing population? The answer would require a philosophical treatise beyond the scope of this magazine.

As pipe smokers, we are all familiar with the odd looks we can receive in public— from those who judge us as indulging in our hobby as an affectation rather than simply because we like to smoke. It is even tougher for women pipe smokers. Marketing campaigns aimed toward women provide an advantage: they educate the public at large, making the female smoker less of an alienated oddity, and therefore more likely to be accepted without the discomfiting stares that so often intrude on the satisfaction of pipe smoking. As a minority, viewed with suspicion, pity and scorn by the nonsmoking public, we should support anything that makes our hobby more accepted for men and women.

Anti-smoking hysteria

Jersey's Governor Christy Whitman has recently doubled the tobacco tax to 48 percent, with an additional 6 percent sales tax at the register, resulting in a 54 percent increase. Every tobacco shop in New Jersey has suffered a great decrease in sales.

I feel it is time for retailers to build a fire under the tobacco users in New Jersey, California, Alaska, etc., the states that are most under attack.

We suggest that retailers place a large picture of their governor in their shop humidor, to remind smokers who is responsible for their being singled out to carry an unfair tax burden. We also suggest that customers be given cards with the name and address of their state representatives, so they can easily make their opinions known.

A more moderate sales tax would yield more money for the state while placing less of a financial burden on the smoker.

My suggestion is that all consumers write their governors and demand that

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unfair tax laws be rescinded. Without action, the future will only get worse.

Ed Felicioni
Williams Continental Tobacco
Vineland, New Jersey

A pipe quest achieved

I first became aware of the pipe aficionado world when I purchased the Fall 1997 issue of *P&T*. During the single reading of your exemplary publication, I experienced the wonderful initial "enlightenment" of pipe smoking as a recreational art.

I logged onto the Internet and visited the online chat room of pipe connoisseurs, located on mIRC's DALnet, as mentioned in your magazine. To my good fortune, a gentleman in the chat room recommended the pipemaker Mark Tinsky to me. Within two months of contacting Mr. Tinsky via his Web site, I was the proud owner of my first freehand, Tinsky original, and fully enjoying the wonderful smoke it provided.

I now decided that I wanted a natural finish pipe, and the single best example I had seen was the pipe depicted on Mark Tinsky's Custom Pipe site, under the title, "Sometimes You Just Get Lucky."

I contacted Mark and asked if he would make for me a pipe identical to the one he made for Mr. Jake Kurdsjuk, who also wrote the article contained at the Tinsky Custom Pipe site *(http://www.crols.com/Qsprink/exhibitl.html)*. Mark said he'd gladly try, and about three weeks later e-mailed me a scanned picture of the pipe in progress. After scrutinizing the photograph and discussing with Mark how the pipe "wasn't just right," I soon realized that it was essentially impossible to recreate the pipe to the degree that I hoped for, not due to any limitations of skill on Mark Tinsky's part, but to the very nature of briar wood. Mr. Kurdsjuk's pipe was a "one of a kind" freehand form, which by definition is not reproducible.

I asked Mark if he believed Mr. Kurds- juk might be willing to sell his natural finish horn-shaped pipe. Mark wasn't too keen on the idea because he strives to maintain the privacy of his clients. But since Jake was a longtime friend of his (a fact I learned later), Mark agreed to forward my proposal.

Mark relayed to me that Jake's parting with this particular pipe would require some reflection; he still greatly treasured this pipe. Jake soon contacted me by e-mail and I found him to be a genuinely warm and interesting fellow, and my initial fears of possibly offending him with my peculiar proposal were dispelled. Ultimately, he was willing to sell the pipe to me. . . to someone he perceived would cherish the pipe as much as he did (and I sincerely believe that I do!). Jake was so gracious, he even sold the pipe to me for what he paid for it over a year earlier. I was ecstatic!

The entire experience was so incredibly positive and memorable that I greatly wanted to share it with other pipe connoisseurs that read *P&T* magazine. My greatest appreciation goes to Mark Tinsky. A true gentleman and skilled pipemaker, Mark was not offended when I inquired about the possibility of purchasing a pipe made by him for another client; ergo, losing a job order. Jake Kurdsjuk conveyed it best to me (and I hope he accepts my apology for royally plagiarizing his words in doing so), when he said craftsmen and entrepreneurs like Mark "are a perfect example of why the world would be a better place if it was made up solely of pipe smokers." I think Jake really hit the mark with that statement. I'm looking forward to shaking both gentlemen's hands during some future convention or gathering where pipe enthusiasts meet to share camaraderie and "the common brotherhood."

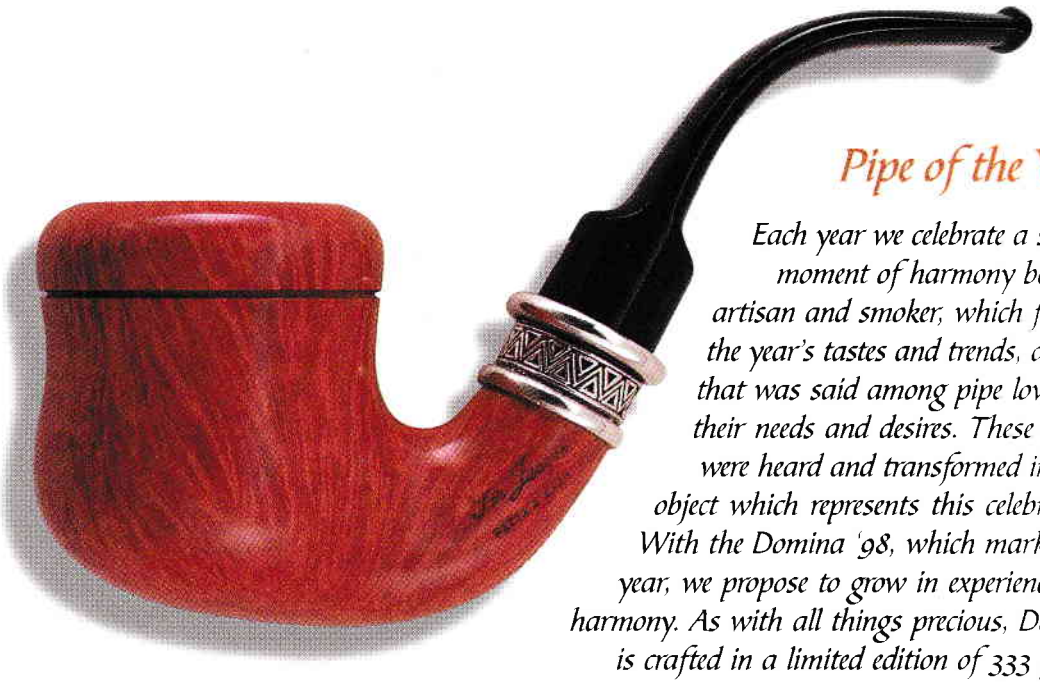
Gary Sutherland
Fairfax, Virginia

We are not surprised at your favorable experience. This hobby is made up of remarkable people, not the least notable of whom is Mark Tinsky.

Thanks for writing.

The editors and staff of Pipes and tobaccos *appreciate letters from our readers. They are an invaluable source of pipe information, feedback and inspiration. Not every letter can be published, but each is read eagerly. Keep them coming!*

Ser Jacopo's Domina '98



Pipe of the Year

Each year we celebrate a special moment of harmony between artisan and smoker, which follows the year's tastes and trends, and all that was said among pipe lovers on their needs and desires. These words were heard and transformed into an object which represents this celebration. With the Domina '98, which marks this year, we propose to grow in experience and harmony. As with all things precious, Domina is crafted in a limited edition of 333 pieces.

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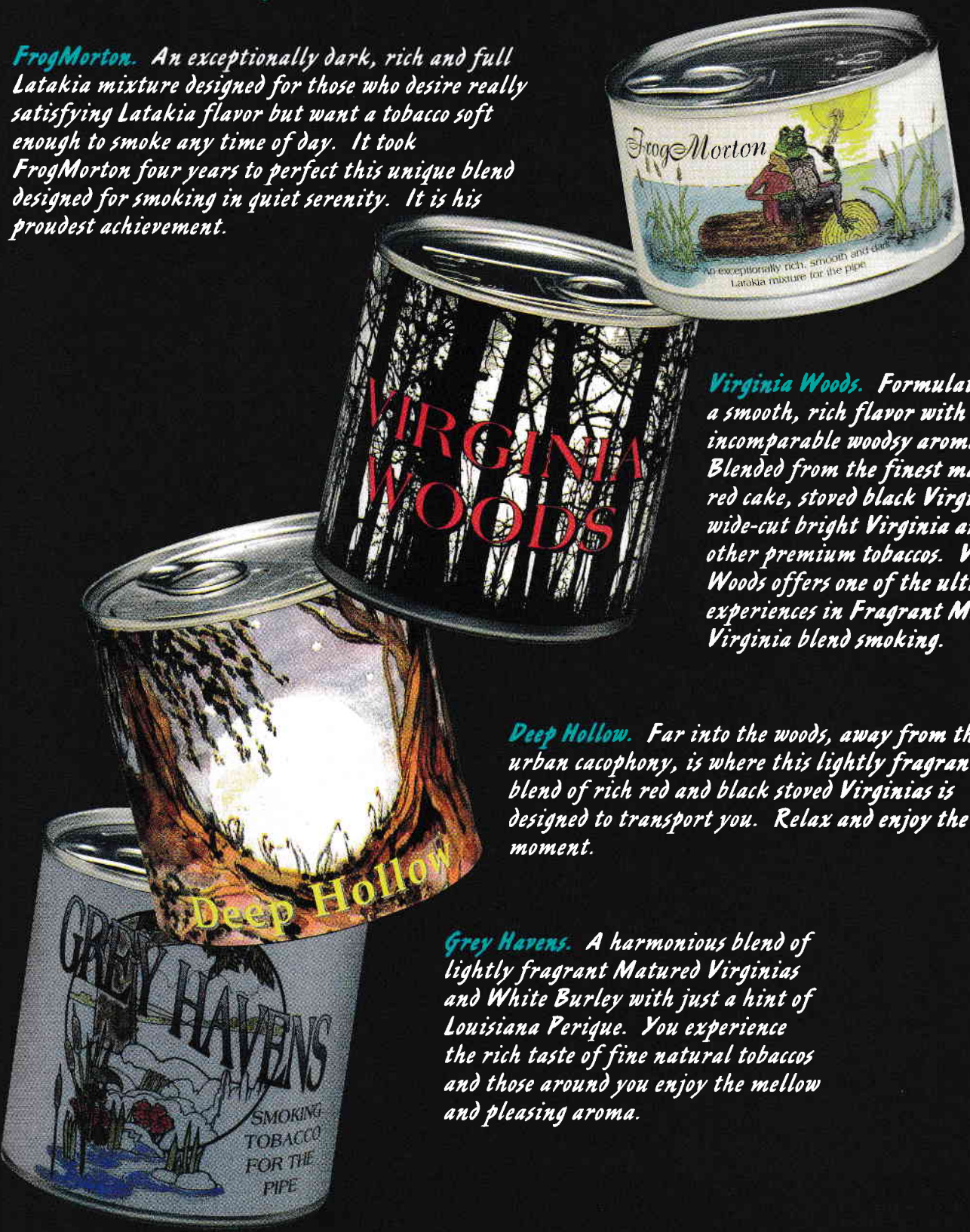

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Photo by Mike Reschke

Photo by Mike Reschke

A recent acquisition to the Burla museum is Queen Mando, a bronze figure of the first Bamoun Queen of Cameroon, who came into power in the mid-1700s. She is seen in her daily royal garments, carrying a staff and smoking a pipe. The bronze figure was created in Europe in a larger-than-life style derisive of the African culture from the contemporary European perspective. It was created in 1880, is 7 feet 6 inches tall and weighs more than 200 pounds.

Tobacco Museum

Frank Burla has spent decades in the pursuit of rare and beautiful tobacciana

Have you ever wondered where the most pleasant spot in the world might be? For smoking a pipe, I mean. Wait, that's a redundancy....

It would have to have big comfortable furniture, a well-stocked refrigerator and plenty of wonderful smoking artifacts to fill your view and imagination. It would be smoker-friendly, of course. There would have to be ashtrays and tampers and an assortment of tobacco and lighters wherever you happened to sit down. And there would be someone there to answer all your questions and to tell tobacco-related stories deep into the night.

That's Frank Burla's museum.

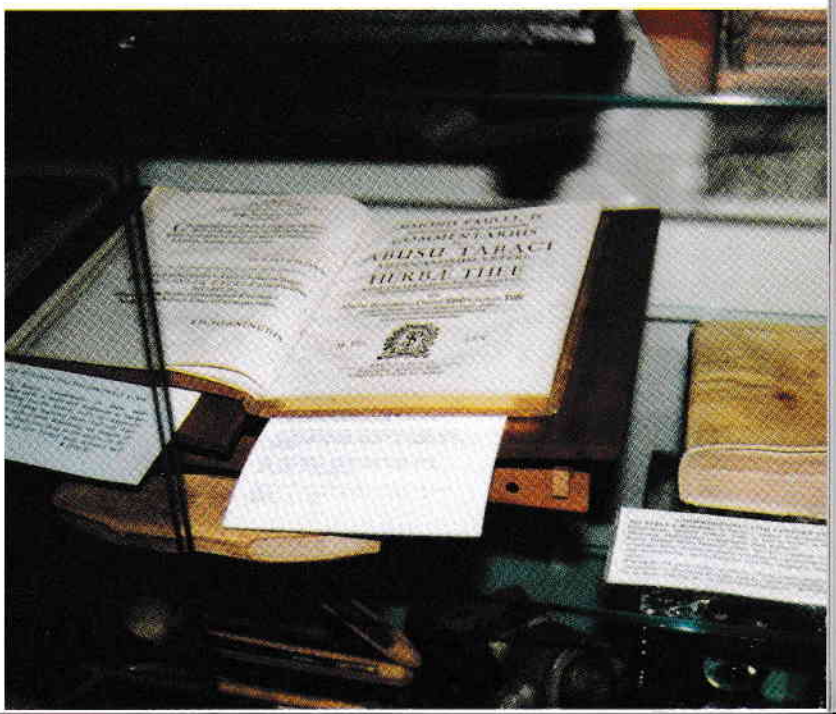
It's a wonderland of tobacciana, with big glass cases everywhere, filled with exotic smoking items radiating historical distinction. And at the center of it all stands Burla, tirelessly adding to his collection, pruning it, keeping the most significant items, storing others. He's been doing it for decades.

"Since 1962," he says. That's when he entered college, and pipe smoking was a part of student life. "I enjoyed my pipe then," says Burla. "That's when I started collecting briars. The first pipe I ever had was a Perkins pipe. Very few people have heard of them; a very good pipe."

After graduating he enlisted in the Army and spent 1968 and '69 in Vietnam, in U.S. Army Intelligence. "I enlisted because then I could choose between Korea and Vietnam. I chose Vietnam because it was warmer."

Burla joined the FBI on his return to the States. "I laid off pipes for a while and got into cigars. I still love cigars. But the secretary back then didn't want me to smoke them in the office, and she bought me a pipe." So he switched back to pipes.

"Well," he continues, "I broke the pipe she bought me in my back pocket. Went



to get it repaired, but they wanted too much. So I went to the library to find out how to fix it. I picked up a couple of hand files, some tools, visited shops and learned how to do it."

From there his interest in all things pipe-related branched out, though it was not until the '70s that Burla became interested in collecting antique pipes. And from there he has accumulated one of the finest collections imaginable.

"A collector is an unusual person...you never stop," he says. "You can have everything in the world and you're not happy. But my collection has turned. About nine years ago I was trying to specialize in different areas, but at that point I decided, Why not try to get into all areas? So I'm in all the phases now from humidors to stands to spittoons to cigar-store Indians, from meerschaum to clay to stone to catlinite, all the way through."

Burla had some admirable help and advice as he expanded his interests. "Two very fine antique collectors live in the area," he says. "Dr. Federico Baylaender, with probably the finest collection in the world. And Dr. Peckus." Burla laughs. "He's probably got the best collection in the world, too. And I've learned from both of them." He also credits many collectors with help over the years. "I've learned from Stan Levi of Iwan Ries too. His knowledge of the antique world and pipes is fantastic. His wife, Elaine, is the same way."

The Burla museum is not a museum in the generally accepted definition. It is not open to the public. This is a privately owned collection. "It's open only to people I invite—mostly to friends and researchers. There's always a clean bathroom, a cold drink and a snack," says Burla.

And an unreal telephone bill. "This phone is used to call all over, from Australia to Chicago," says Burla.

"I had one company call me, an alcohol company. They needed to take specific photographs for a Christmas advertisement. The first time, they selected two pipes they wanted to put in the picture with Santa Claus. The next time they came over, they selected some photographs. But most people who come here just want to do research or borrow a book."

The museum is a research tool for authors, historians and anyone else in search of arcane pipe knowledge. And even trivia: "One of my buddies had an argument over a type of Oriental tobacco," says Burla. "He got home from work at 7:00 and he lives 40 miles away, but he got here at 9:30 to get the book, and he spent two hours researching it so he would know what he was talking about when he went back to work to renew the argument."

The museum has no corporate backers, no government subsidies. "It's not funded by anyone but my wife, who is a teacher, and who supports me now, since I am retired from the federal government," says Burla. "We've had some inquiries from big museums interested in having my holdings willed to them. But I'm going to leave it all to my family. There's a lot of money tied up in this."

And a lot of dedication to tobacco and pipes as a hobby and a worthwhile historical pursuit. "My museum is the way I hope to continue the education concerning tobacco and the pros of tobacco. Not the cons. Only the pros of tobacco." *P&T*

Yello-Bole dating

I have a weathered Yello-Bole pipe I bought used. The mouthpiece appears to be bakelite. On the shank it says: Yello-Bole / REG. US. PAT. OFF. / KBB / Imperial / cured with real honey. On the opposite side of the shank is a number, 3617. On the slightly flattened bottom it says Algerian Bruyère. Can this pipe be dated?

Ben Partain
Hillsboro, Oregon

Bill Feuerbach, of S.M. Frank & Company, maker of Kaywoodie, Yello-Bole and Medico pipes, was able to narrow the date of your pipe by going through old records and catalogs that the company still holds. According to Feuerbach, the first two of the four digits stamped on this pipe represent the finish, and the second two digits designate the stem arrangement. In this case, the "36" means Yello-Bole Imperial with bakelite stem. The "17" represents a medium Dublin shape with a "longer bit," which were made only from 1935 to 1972. But the four-digit numbering system was used only in the years prior to the mid-'40s. So your pipe must have been made sometime between 1935 and the mid-1940s, since the four-digit reference number was changed to two digits around that time.

The Imperial is still made today, but those of the era of your pipe had a different price scale. "Yello-Bole Imperials in 1948," says Feuerbach, "retailed for $1.50 and came in four different finishes at that price. There was a smooth walnut, smooth plum, dark sandblast and Fancy carved finish (almost like an alligator skin)."

The Imperials in the 1948 catalog were available only with black vulcanite stems, the bakelite having been discontinued. "So," says Feuerbach, "bakelite stems would also indicate an older pipe."

The patent number on your pipe refers to Yello-Bole's "Honey Seal," (U.S. Pat. #2,111,588). Says Feuerbach: "Yello-Bole pipes were treated with honey for a fast break-in period. After the honey was applied to the pipe bowl, it was sealed with the Honey Seal, which protected against dust and helped keep the honey fresh until it was first smoked."

The KBB stands for Kaufmann Brothers and Bondy.

Imperials were the middle-of-the-road line for Yello-Bole. Premiers, Carburetors, Chinresters and Stembiters sold for $2.50 and the low-end Yello-Bole sold for $1.00. "The 1948 catalog," says Feuerbach, "states that Yello-Boles had been made since 1933 and that 25,000,000 were sold in the first 15 years."

Dennis Moore, a Kaywoodie collector from Texas, adds that it is generally accepted by collectors that the four-digit numbering system, which is common to both Kaywoodie and Yello-Bole, appears on pipes that were still being sold in the early- to mid-'40s but was discontinued from manufacturing around 1936. That would narrow your pipe to 1935-1936.

It's part of a rich heritage. Enjoy it!

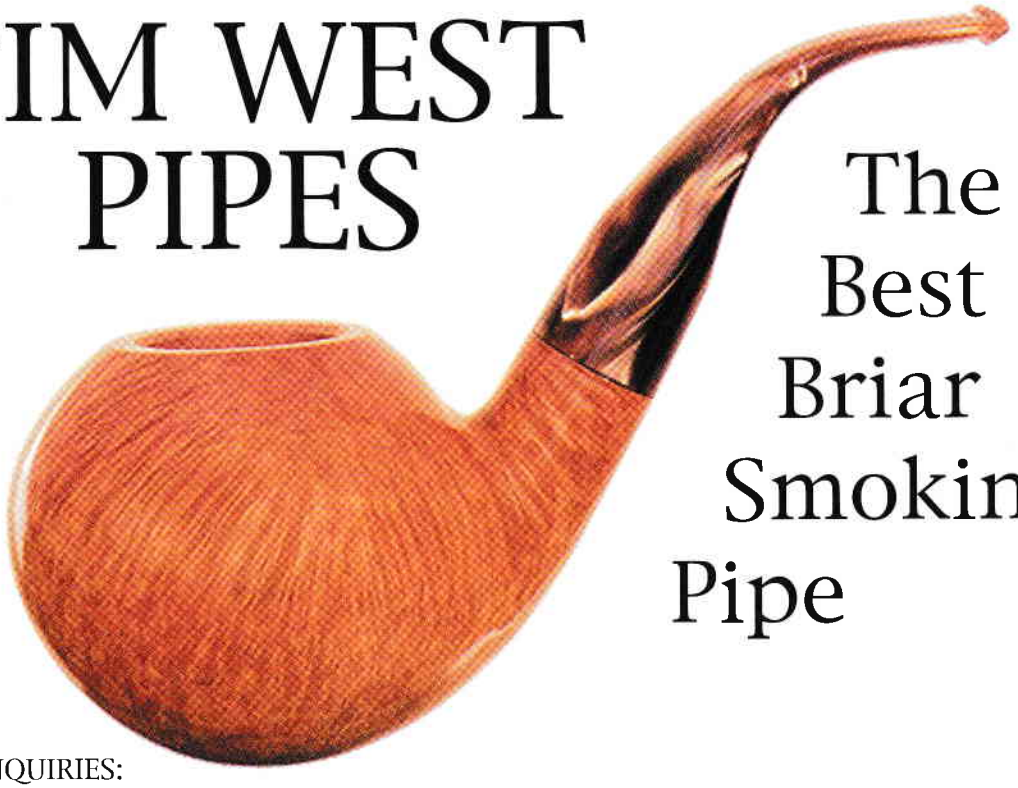
Tongue bite

Any hints for avoiding tongue bite?

Chris Wilkerson
Carson, California

There are some basic steps you can take to reduce tongue bite. First, start with a clean pipe. Be especially sure that the airway is unobstructed, so you don't have to puff too hard to keep the pipe lit. ▶

TIM WEST PIPES



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That leads into speed of smoking. If you smoke too fast the temperature goes up and more steam is produced in the smoke, causing discomfort. It's not so good for your pipe, either.

How you pack your bowl is also important in this regard, as a bowl packed too tightly will require extra puffing. Better to maintain a relatively loose and springy pack, tamping only to keep the top burning layer of tobacco in close enough proximity to the next layer to maintain combustion. As you tamp, that is, don't compress all the tobacco in the bowl—only the top burning layer.

It is also important to maintain the right humidity in your tobacco. This is something that is an individual decision—some people prefer drier tobacco than others. But tobacco that is too dry will burn too fast and too hot. Tobacco that is too wet, however, is the most likely culprit in tongue bite. Wet tobacco produces too much steam and requires a higher temperature to keep lit. You must also pull pretty hard on it to keep it going, intensifying the stream of hot smoke flowing over your tongue. Steam is hotter than smoke, but still necessary for transporting some of the flavors you enjoy in your blends. So less steam means less tongue bite.

You need to experiment with different tobaccos as well. Remember that different types of tobacco have different acidities and sugar levels. Individual body chemistries will react somewhat differently to these, so you should experiment to find what works best and tastes best for you.

A good-quality pipe is important too—one that does not bottle your tobacco up in a lacquered nonporous tobacco chamber. If you are not sure whether the problem is your tobacco or your pipe, try smoking your tobacco in a corncob pipe. They smoke relatively cool. If you can smoke your tobacco in a corncob without experiencing tongue bite, your original pipe may be at fault. If it still causes tongue bite, try other tobaccos.

When I started smoking pipes I thought that tongue bite could be overcome through willpower and by acclimating my mouth to hot smoke. So I smoked furiously every day, puffed just as hard as I could, and prayed for death. My tongue tasted like a charcoal briquet rattling around in my mouth. Trust me, you can't "callous" your tongue.

I asked a tobacconist back then when I could expect it to stop hurting. He told me that it never really stopped, you just got so you didn't care. That was untrue. You always care, and it stops hurting when you smoke properly.

Carey Magic Inch

Some years ago I used to smoke an EA Carey pipe. Does the company still exist?

Dan Palm
cyberspace

I've received 22 letters this year asking about E.A. Carey, the "Magic Inch" system and its filters. Evidently this pipe has quite a following. The company still exists. It can be contacted at:

Carey's Smokeshop
7245 Whipple Avenue NW
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Telephone: 1.800.99.BRIAR.

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What is it? How is it made? What's up with this brylon?

Grant Porter
Boca Raton, Florida

Brylon is a high-temperature resin mixed with briar dust, molded into pipe shapes by S.M. Frank & Company for certain of its Medico and Yello-Bole pipes. Reports from S.M. Frank indicate that Brylon is cheaper than briar, but more resistant to heat, with less incidence of burnout, cracking or chipping than with briar. However, it is reported to be a little heavier and to get warmer in the hand than briar pipes.

There are currently six lines of Medico and five lines of Yello-Bole pipes made of Brylon. About 35,000 Brylon pipes are made each year.

The dangers of salt

I've long been an advocate of using salt and alcohol to sweeten pipes. The technique involves filling the pipe with a noniodized salt, adding from six to 15 drops of high-proof grain alcohol and letting the pipe thus treated sit overnight. The following day the dark brown salt is removed, the pipe swabbed out and allowed to dry, resulting in a refreshed smoke.

The theory is that the alcohol (presumably liquid and fumes) penetrates the wood and softens the tars which have soaked in during years of smoking. The salt draws the gunk out of the wood and darkens as a result.

The technique has always produced rewarding results for me. I was therefore interested in an article [not in P&T*] recommending filling the pipe with salt, filling the bowl to the top with grain alcohol, and letting the pipe sit for five days.*

I tried it with a junker. Worked great. So I tried it with three of my better pieces. Again, no apparent problem. I smoked one: great! So, several of my favorites were graced with the five-day soak.

Then tragedy struck. After smoking a bent Dublin that had been treated as described, I was horrified to discover that the shank had cracked, badly, in two places.

A few mornings later I smoked one of my treasures. A flawless piece, unique, expensive and exquisite...the centerpiece of my collection. Seemed to be fine. But upon retrieving it from my case later I discovered that the shank had cracked! It had cracked across the grain. There had been no flaw whatsoever, no hint of vulnerability. The crack was 3/4 of an inch long and was open enough to see light through.

I called two highly reputed pipe masters to weep on their shoulders and seek advice. Both chastised me for mixing salt and wood, and I had to humbly accept their reprimands. Our best guess was that the salt had gone into solution (the 190 proof alcohol did contain 10 percent water) and had entered the wood, remaining deposited there when the alcohol evaporated. Truly "dry" briar still contains about 6 percent moisture, advised one pipemaker. The salt created a situation rarely encountered in that it left the wood bone dry...the fibers brittle...totally inflexible. The heat of smoking then stressed the rigid fibers beyond their normal tolerance, with devastating results.

I now have eight "time bombs" in my rack. Several of these are favorites—one-of-a-kind pieces that I adore. I dare not smoke them now.

Be warned, my pipe smoking friends, of the pitfalls of this salt treatment! Woe be unto you who salt unwisely!

Rob Denholtz
Fine Olde Briars
Poughkeepsie, New York

I have used the salt treatment many times, always with good results. But I've never tried five days worth—only overnight, and then with only a few drops of alcohol. However, after hearing of your experience I doubt I'll ever try even that relatively conservative method again.

Here's another possible reason a pipe might crack after being subjected to a salt treatment. If any of the salt remained in solution in the fibers of the wood in the shank after such a treatment, and was then allowed to dry, it would return to its crystalline form, expanding and possibly—as in your case—cracking the wood.

Whatever the microscopic cause, the damage your pipes have suffered should be a lesson to us all.

Celius Pipes

I have two Celius pipes, both stamped "Queen," which I assume is the model of the pipes. I purchased them in 1970 for $40 each. Both pipes have a beautiful straight grain, very light and exquisitely carved. Is Celius still manufacturing pipes? I haven't seen their name in your magazine.

John Tufano
Massapequa, New York

Celius pipes, according to Mel Feldman of The Smoker in Albany, New York, were high-grade Danish pipes whose production ended in 1972. They were graded according to chess pieces: pawns were sandblasts ("At least," says Feldman, "the only pawns I've ever seen were sandblasts"). Smooth pipes were graded from the Rook through Knight, Bishop, Queen and King. So your Queens are the second-to-the-highest grade in the Celius line.

Seeds

I'd like to know where I can purchase some tobacco seeds.

Jack Lander
cyberspace

There are a couple of interesting Internet sites dedicated to growing your own tobacco (assuming that is why you want tobacco seeds). One belongs to the G&K Quality Grow Seed Company and is located at *http://edge.net/~tbone/tobackit.html*. The address and phone number for catalog requests is P.O. Box 158, Duck River, TN 38454; 931.583.2744.

Another site is Oz Tobacco's home page at *http://www.angelfire.com/biz/oztobacco/*. Oz offers a Home Tobacco Kit for $12.95. It also offers complete guides on how to grow and cure your own tobacco. According to the Oz Tobacco Web page, you can order by sending $30 U.S. or $45 Australian to Oz Tobacco at P.O. Box 6487 Gold Coast Mail Centre, Queensland 4217, Australia. They will send you the seed and e-mail the Guide (hard copy available if necessary). Check must be in Australian dollars, International Bank Draft in Australian dollars, or cash.

Clean rims

What's the best way to clean a dirty bowl rim?

Ralph Mroz
cyberspace

The fastest way is to use a buffing wheel. However, with a buffing wheel you risk rounding out the edges of the rim of the bowl. If you like to keep the rim sharp and in its original condition, a buffing wheel is probably not a great idea.

Mark Tinsky adds that alcohol or even toothpaste applied carefully will remove the tars. But these remedies may risk the finish of the pipe. If the residue is especially heavy and you don't want to risk a buffing wheel, send it to a professional for cleaning.

If, however, you need only to remove the tars that build up during the course of a single smoke, use saliva. I've only used my own, and can't testify to the toxicity of

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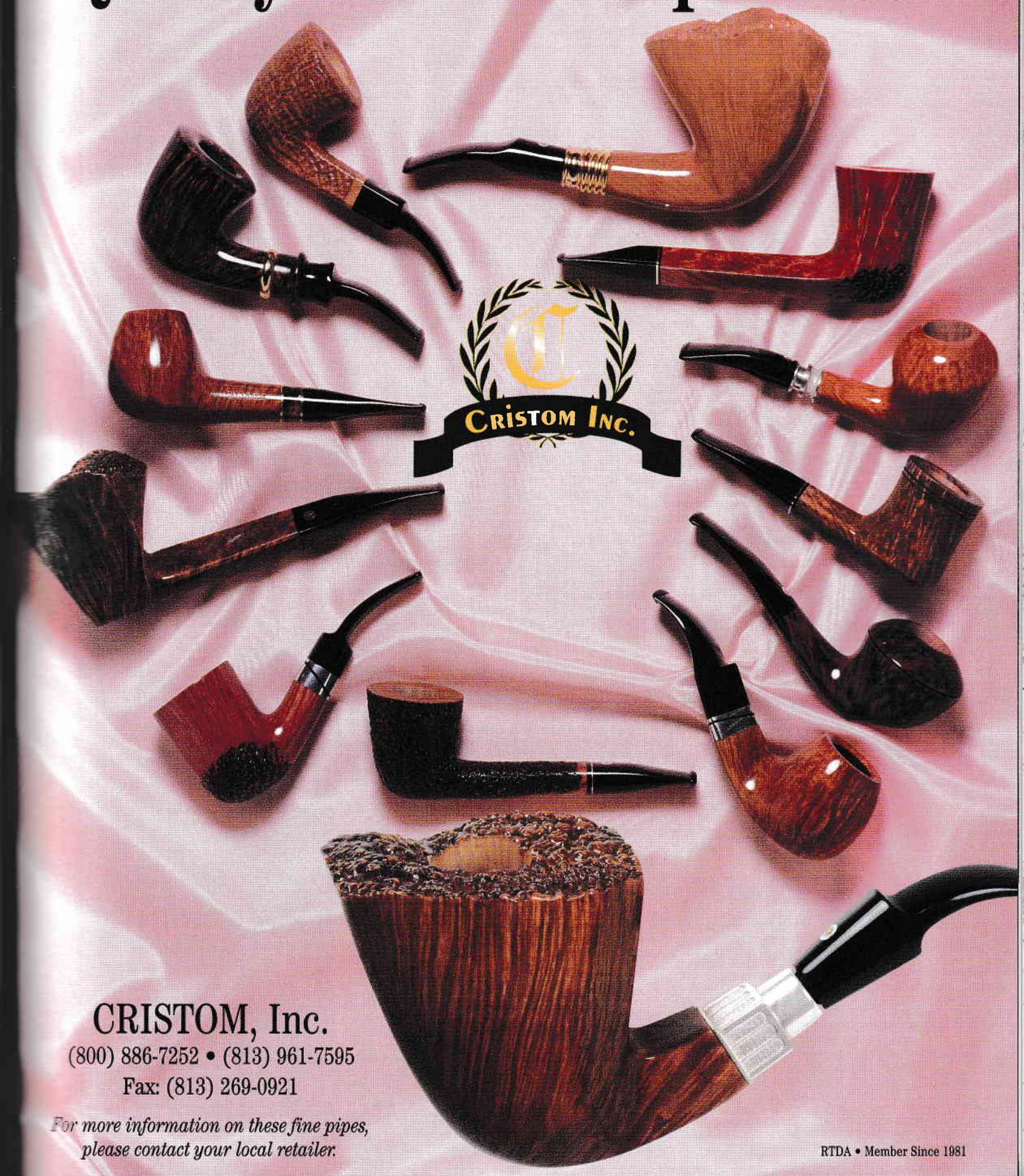

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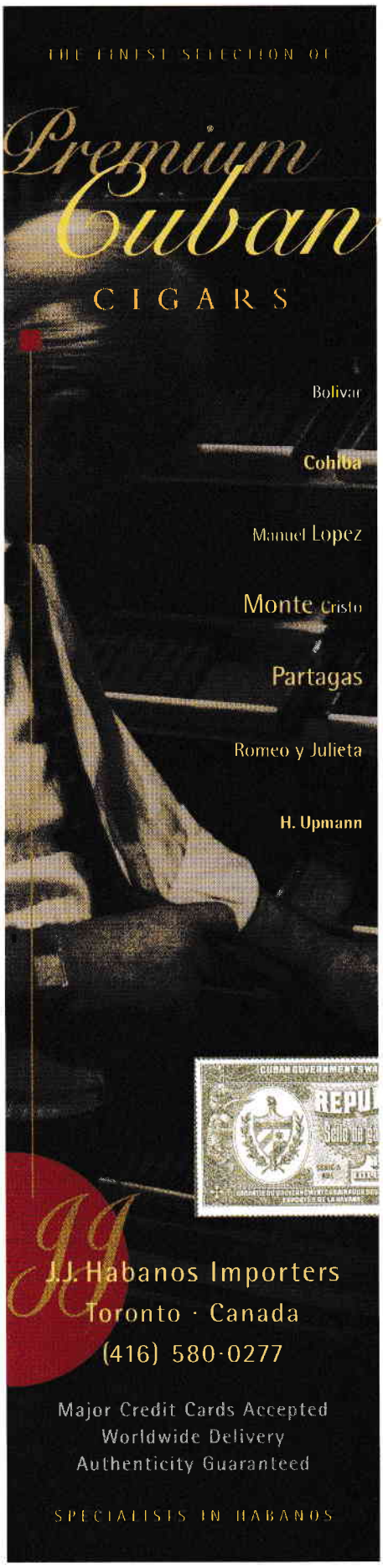


other peoples', but there is probably little difference in the enzymes and digestive chemistries of different individuals' saliva.

After each smoke just rub a little saliva on the affected area of the bowl and wipe it with a folded pipe cleaner or cloth. You may have to do this a couple of times, but it works to keep the rim of the bowl clean. And it doesn't hurt the finish of the pipe. This method is not dramatic or intrusive enough for major buildup, but as an ongoing preventive it works great.

What's a Master Blender?

I have been wondering—what qualifications entitle a person to call him/herself a blender of pipe tobaccos? Is there a specific school (other than hard knocks or experience) that one can attend to learn this fine art? Is it the ability to take different tobaccos from various manufacturers and mix, like a bartender, the pousse-café of pipe smoking? Or is it someone who actually cases, top-dresses and cures our marvelous leaf from various parts of the world into something to be experienced by their fellow pipe smokers?

I have dabbled in the mixing of various blends from a multitude of companies to create enjoyable smoking mixtures. I have met with success in some cases and interestingly unsavory results in others. But I have often wondered what, besides time-honored experience, goes into the making of these artisans whose work goes up in smoke.

Carl Croushore
cyberspace

Time is the key element in educating a Master Blender. Though the designation is becoming a thing of the past, blending is still a trade that requires years of experience to master. Steven Books, a Master Blender now with Rich's Cigar Store in Portland, Oregon, served three apprenticeships, each of 10 years' duration. He started at age 12 (this was before child labor laws) and also studied in Great Britain. "There are probably no more than 12 Master Blenders in the country right now," he says. It is definitely an on-the-job education, with a staggering amount to learn. "It's lots of memory work," says Books. "Not an exciting process...sometimes it can be more interesting to watch grass grow." But a Master Blender must know all the different tobaccos from all different regions, their acidity and sugar content, how they react with other tobaccos, what their burning characteristics are, how a different cut will affect flavor and burn. "It's very much like a chef learning to cook," says Books. Sure, we can all throw together a scrambled egg, but the real chefs spend decades learning the ins and outs of their craft.

Here's something that may interest you: Books is putting together an 11-week course in blending, to begin sometime in the fall of this year. It will go through the basics of blending. "We'll get into some detailed subjects too," says Books. He will examine, for example, how different tobaccos react with meerschaum. "Perique will turn a meerschaum pipe one color, burley a slightly different color, Latakia a dramatically different color," he says. It sounds like a fascinating course. Oregon is a little far for me to go once a week for 11 weeks, or I'd be there for sure. If you want more information on the course, call Rich's Cigar Store at 503.228.1700 or 503.227.6907.

Porsche Pipes

Have you ever heard of a Porsche pipe? I can't find one anywhere, and was wondering if you could help. It is the pipe that has rings around the bowl, and is black.

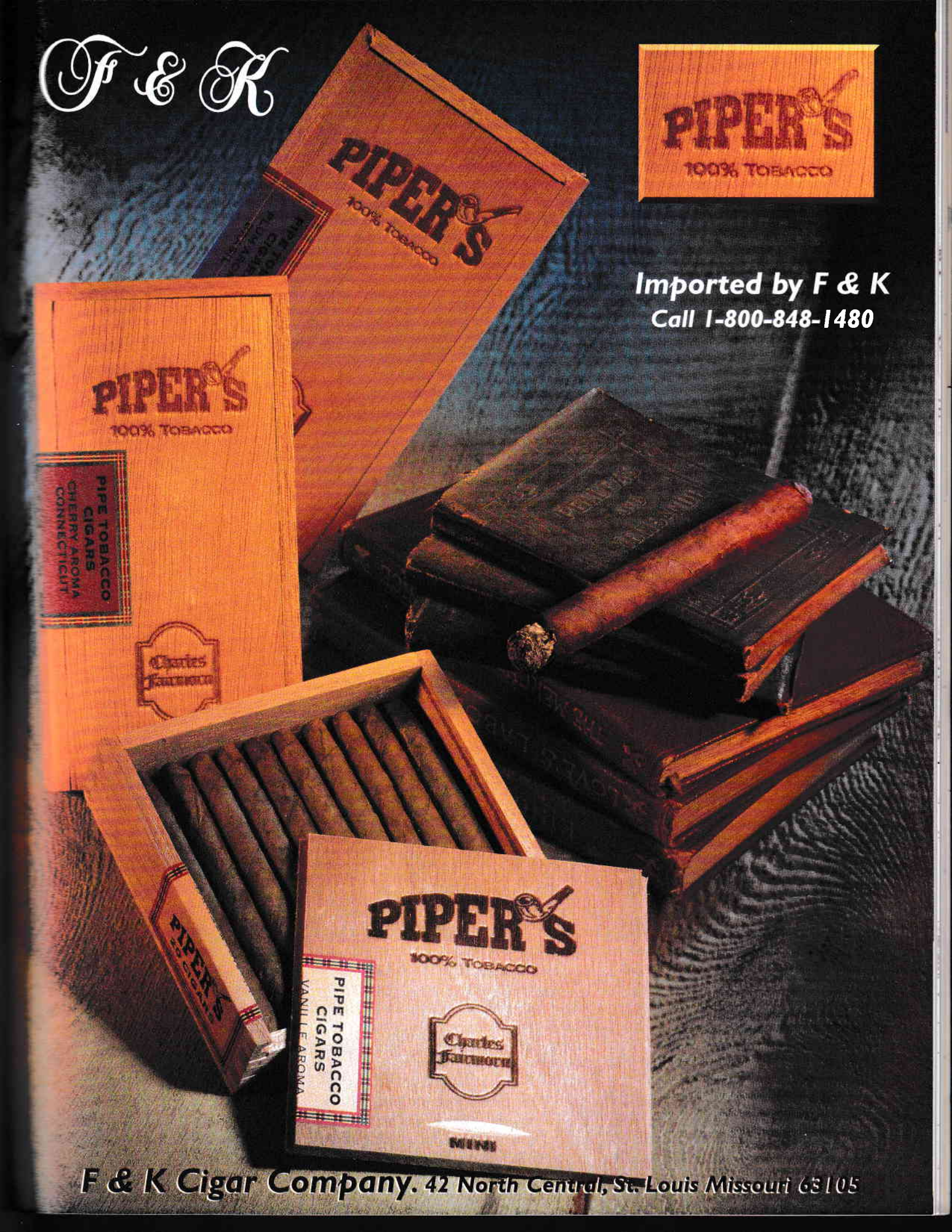
Paul Wondolowski
cyberspace

The Porsche Pipe was designed in the 1980s, but wasn't marketed for very long. The rings you mention were aluminum flanges designed to keep the pipe cool and provide a better smoke. It came in a number of designs, some with natural aluminum-colored ringed bowls, some black, some with briar shanks, some straight, some bent. I'm sorry to report that they are no longer available. You may be able to find one at a pipe show (I haven't seen one, but it's possible), though I would expect them to be more expensive than originally because their discontinued status has made them more collectible.

Cleaning with vinegar?

I'd like to pass on a tip that I learned from an old Canadian pipesmith years ago. After four or five smokes, use distilled white vinegar on a pipe cleaner to clean the airhole, bit, mortise and shank. Then let the pipe rest for a couple of days. Now I know this sounds real crazy and may cause some flak from some of your readers.

I've smoked Bell's Three Nuns tobacco, "None Nicer," for 35 years in 12 Peterson pipes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from the 1960s, and they smoke now just as sweet as ever, like "suckin' on a snowball." Yes, yes, yes, distilled white vinegar works for me, and it will not damage briar finishes as alcohol-based cleaners can. Give it a shot!

Jim Bennett
Monroe, New York

Well, they are your pipes to do with as you like, and if it works for you, and you like the results, I say go for it. But I cannot recommend that anyone else subject their pipes to this treatment, even though I have heard glowing reports on the use of vinegar from a number of readers. In the first place, vinegar will discolor wood. If you put vinegar on a raw piece of briar it will darken the wood. Now maybe the finishes on your pipes are protecting the wood from that, but it's got to go through that finish eventually.

J.T. Cooke, a great pipemaker and refurbisher (and I know I quote this guy a lot in this column—so much so that I'm considering changing the title to "Ask Jim"—but he's the Thomas Edison of pipes, for gosh sake) warns against the use of vinegar. "There's an important rule in cleaning pipes," he says. "Don't use anything to clean your pipe that you would object to swishing around in your mouth for a while. I suppose you could gargle vinegar, but why would you want to? And why would you want your pipes to taste like that?"

Cooke is especially vehement about not using it in the mortise. It was hard to understand exactly what he was saying about that at first. I could hear him over the phone climbing on his workbench and kicking tools over, banging his head on the wall and spluttering with profane frustration. But you have to realize that Cooke is especially protective of the tenon and mortise covenant in pipes.

When he calmed down, he said, "I wish people would leave that mortise area alone. You would not believe how many pipes are hurt when that's fooled around with. Nothing should be used to clean out the mortise. Not alcohol, and not vinegar." Cooke says that if you have a pipe in which the tenon does not go all the way to the wall of the mortise, and therefore gets filled with gunk and pipe cleaner fuzz, it can be cleaned out, but only when absolutely dry. "The pipe should not have been smoked for a couple of days," he says. "That way the stuff that gets stuck in the mortise will be dry. What I use is a dull drill bit just a little smaller than the diameter of the mortise, though I'm not sure I can recommend that for the novice. I have every size drill bit available for this purpose. You turn the bit slowly by hand as you insert it into the mortise and the dry fuzz and gunk will be pulled onto the bit. Then you just pull it out. If you try putting alcohol or anything else in there, it just makes a huge mess, the moisture is absorbed into the wood and it makes the fibers of the briar in the mortise expand. Then if you put the mouthpiece back on you can change the dimension of the mortise—a very bad idea."

More pipe stems

How can I best treat discolored pipe stems? I have several Petersons from the early 1970s and even the 1980s and their stems have become ugly (gray, brown, tan, even white). And it is not only Petersons but also several other older pipes. I tried a suggestion found last year in this magazine (soak them in bleach) but this improved only some of the stems. I've also tried sandpaper, a knife blade and buffing, but still not much success.

Thomas G. Devine
Jamaica Plain, Massachusetts

Sounds like your only recourse is to have the stems replaced—they are too far gone. And the oxidation your stems are exhibiting is perfectly natural for vulcanite, which is an imperfect, high-maintenance material.

A 12-hour soak in a bleach bath is a good first step (first protecting any logo on the stem with Vaseline) toward the improvement of a vulcanite stem. After that it should be *thoroughly* rinsed with water, and the interior should be *completely* cleaned with alcohol. The last thing you want is to breathe any remnant of bleach fumes.

But after bleaching, a vulcanite stem will be in pretty rough shape. It will be a flat black, and will have tiny pits and craters over its surface. At this point it is far rougher than when it was first finished in the factory. And the roughened surface now represents more surface area for oxidation to occur, so it is important to smooth it out with buffing wheels.

The stem should be put back on the pipe. Mask the shank so you aren't buffing the face of the mortise and rounding it out. Three buffing compounds, from roughest to lightest, on three wheels will get the stem back up to a reasonable shine. Be meticulous.

After the bleach it's in rougher condition than it ever was at the factory when they were sanding it. Unfortunately, there is no magic solution for this problem. It will never go back to an absolutely perfect condition and will tend to oxidize more quickly now. It can be protected somewhat by keeping a light coating of Briar Pipe Wipe on it, but nothing will keep it clean and bright forever. Disintegration is natural to this material.

Should you decide to replace the stems, consider Lucite replacements. They will not oxidize. Some people feel that Lucite is less comfortable, less forgiving and not as soft as vulcanite. But many people prefer Lucite, and it is certainly easier to care for and keep in presentable condition.

Tobacco Jars

I love to go browsing in antique stores, and lately have been purchasing old tobacco jars in the shapes of people and animals. Is there any way to determine the history of some of these beautiful jars?

Monroe Robeson
Wildacre, Minnesota

A book has just been published on this subject: *Figural Humidors: Mostly Victorian*, by Joe Horowitz, an expert with 30 years of experience in the subject. The cost is $80 plus shipping (information: 410.358.1323). Horowitz has also written an article for *P&T* on figural humidors, which will be appearing in an upcoming issue.

Cleaning Petersons

In the Spring 1998 issue, a reader asks about cleaning the reservoir of a Peterson pipe. You state that it should be cleaned after each smoke. This means removing the stem. But in the article "How to Clean Your Pipe," on page 64, Rick Newcombe suggests that if you remove the stem each time you clean your pipe, it will wear out. What do I do? Is Peterson different?

Al Shelton
Port Lions, Alaska

Yes, Peterson system pipes are different animals. The reservoir can become awfully foul if left uncleaned. Don't allow the reservoir to soak up the juices it collects; clean it out with a cotton swab after every smoke. The military bit on the system pipes, with the graduated tenon of the stem, will ensure a tight fit regardless of minuscule wearing of the joint. *P&T*

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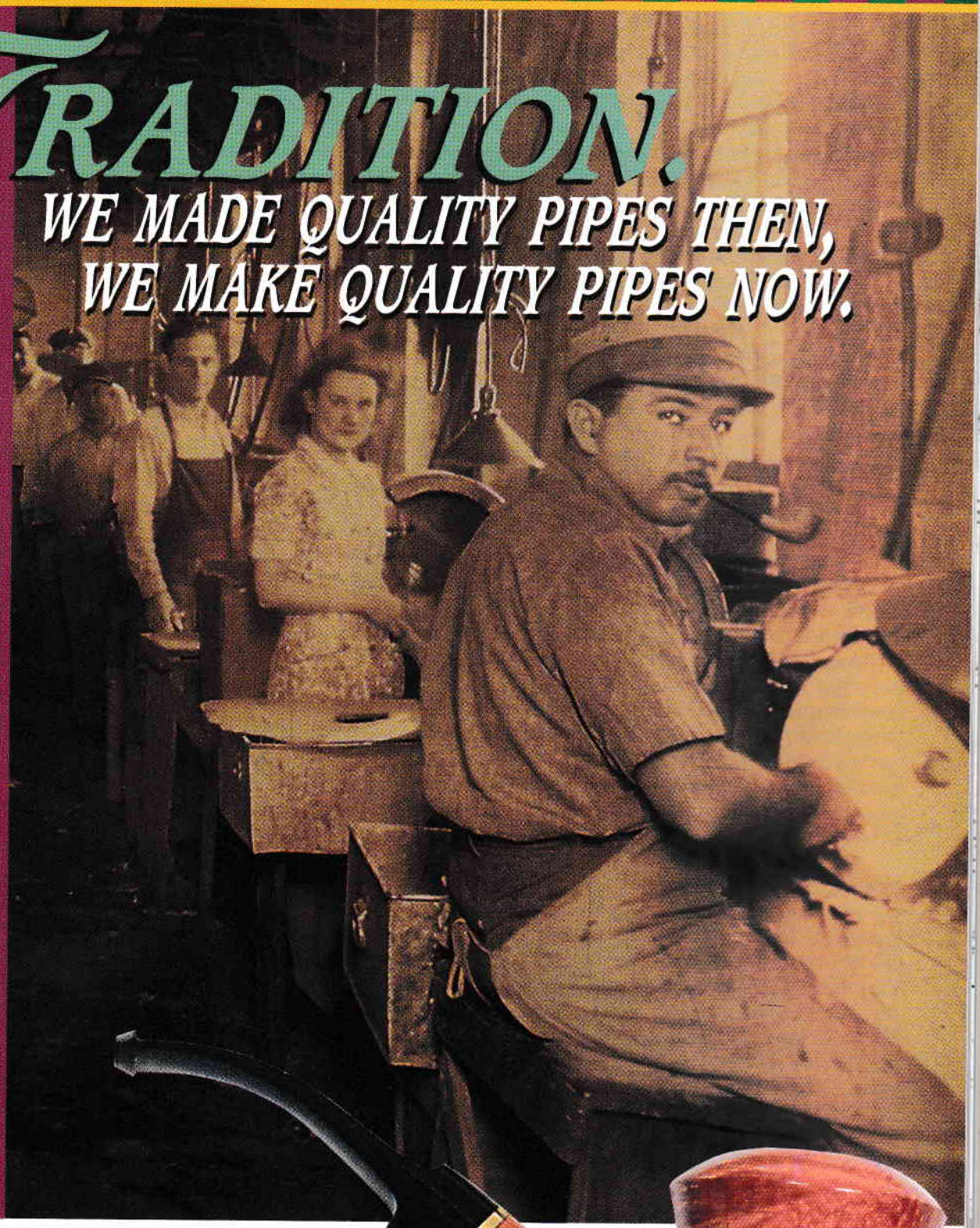

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PIPE SMOKING: AN ANTIDOTE TO STRESS

Suggestions On How To Protect Your Health While Enjoying Your Pipe

by Rick Newcombe

It has been impossible during the past decade to escape the steady drumbeat decrying the "evils" of tobacco, particularly the claim that cigarette smoking cuts short the lives of more than 400,000 Americans each year. There are so many anti-tobacco messages emanating from the media that it seems far-fetched, or even dangerous, to assert that moderate pipe smoking in a relaxed setting actually promotes good health and longevity.

But those of us who enjoy pipes that way don't need to be told that pipe smoking is an ideal antidote to stress—because we already know it. "Our pipes help us unwind, they let the air out, they release the pressure and they are extremely soothing," says Ed Kolpin, who founded his Santa Monica pipe store in 1928 and who still enjoys at least two or three pipe bowls a day. "There are immense psychological benefits from pipe smoking. Pipes help you relax. You live longer with a pipe." Ed will turn 90 on his next birthday, and he was smoking a Barling Guinea Grain while making these comments.

Remember, stress kills. It has been linked to strokes, many types of cancer, heart attacks and a thousand other ailments. We're all living such fast-paced lives these days, full of pressure, strains, demands and tension, that it's not unusual for many health-care professionals to recommend slowing down and relaxing as the most important step toward good health.

Very few studies have been conducted to determine the longevity of pipe smokers, and not a single study has concluded that moderate pipe smokers suffer fatal consequences because of their enjoyment of the pipe. I remember reading about one study conducted by the American Cancer Society and the American Heart Association, among others, to find out just how dangerous pipe smoking could be. The research showed that pipe smokers on average live two years longer—yes, longer—than nonsmokers. While those results are encouraging, I must confess to being suspicious of any study of pipe smokers.

The problem is that there are so many different ways to enjoy a pipe—and some are a lot safer than others—that it is impossible to conduct an apples-to-apples type of comparison. For instance, we all know pipe smokers who inhale every puff, and obviously, that is not a safe way to enjoy a pipe. Since most of us do not inhale, we would want those pipe smokers excluded from any study of the health effects of our hobby. Otherwise, they might make pipe smoking appear statistically more dangerous than it is.

Another problem with a study of pipe smokers is the wide variety in the amount of time each individual pipe smoker actually spends smoking. Many collectors are very strict about limiting their smoking to one or two bowls per day, and there are others who smoke only on weekends. But then there are those who smoke their first pipe practically before they're out of bed in the morning and proceed to smoke all day and all night until they go to sleep. How does a study differentiate the weekend puffer from the chain-smoker?

Then, there are the differences in the size of pipe bowls. Back at the turn of the century the average pipe bowl was smaller than it is today. An illustration of this is in the writings of Christopher Morley, who said that he basically lived to smoke his pipe. "I define life as a process of the Will-to-Smoke; recurring periods of consciousness in which the enjoyability of smoking is manifest, interrupted by intervals of recuperation," he wrote in 1916. Morley strongly recommended a minimum of 16 pipe bowls per day! But he also said he never smoked during the day at work. Well, clearly, those 16 bowls must have been very small, probably like a Dunhill Group 2, because he simply would not have had time to smoke 16 large-bowl pipes, especially if he abstained while he was at the office.

Another reason that a study of pipe smokers would almost certainly lead to erroneous conclusions is that the style of smoking varies so much among individuals. We all know the Type A pipe smokers who puff, puff, puff and then come up for air just for a second before returning to puff, puff, puff. Contrast them with the veterans who have mastered the art of keeping their pipes barely smoldering so they just take an occasional puff, what author Paul Gallant called a "kiss puff." The Danish pipemaker Lars Ivarsson once pointed out that the term "cool smoke" is a contradiction in terms, and of course, he is correct. But there are degrees of heat when it comes to pipe smoking. The temperature inside the mouth of our Type A

smoker is going to be a whole lot hotter than the temperature inside the mouth of the veteran who enjoys intermittent puffs.

So let's say that our goal as pipe smokers is to be relaxed, moderate and stress-free. We want to get the maximum enjoyment from our pipes, and we know that if we have only one or two bowls a day, we'll obviously enjoy and savor each one more than if we have 16 bowls a day. Nearly all the books and magazines on pipe smoking, including this one, recommend moderation. When problems do occur, they are most probably caused by excess.

But I don't think we should leave it at that—for a number of reasons. Personally, I find it offensive when one pipe smoker scorns another for not adhering to some arbitrary definition of moderation. Excess for you might be moderation for me, or vice versa. Also, what good does it do to advocate moderation, as pipe books do, without offering concrete tips to make it easy to incorporate into your lifestyle? Or if you want to continue smoking heavily, the least these publications can do is to offer practical suggestions that will help you minimize the risk.

While I do indeed advocate moderation, however that is defined, I believe there is much to be said in favor of those people who are never without their pipes. Remember, I'm talking about your friends and mine. For one thing, they're likely to be a lot more knowledgeable than the rest of us. If one person smokes one bowl per day and another person smokes 10 bowls per day, assuming the bowls are the same size, then the heavy smoker will have 10 times more experience than the moderate pipe smoker. After 12 months, the moderate smoker will have one year's worth of experience as a pipe smoker, while the heavy smoker will have the equivalent of a decade's worth: We're talking about experience in loading his pipe, keeping it lit and probably in trying different pipes and tobaccos, among other things.

Assuming he doesn't inhale, the heavy pipe smoker limits his risks mostly to areas that come in direct contact with the smoke: his palate, tongue, gums, lips, the lining of his cheeks and his throat. Unlike our lungs and arteries, most problems in the mouth are detectable during routine medical examinations before they can become serious.

Hence, if the 16-bowl-a-day pipe smoker gets two or three teeth cleanings each year, which I believe is a must for cosmetic purposes if for no other reason, then his dentist will be able to detect any problems in their earliest stages. If he has an annual physical exam, he can ask his doctor to look at his vocal chords, which is a very simple procedure.

Now let's suppose a problem does arise. There are still plenty of options for even the heaviest of pipe smokers—besides giving up the pipe. Of course, one can always cut down. This is one of the beauties of the pipe. Cutting back from 10 bowls a day to two is nowhere near as difficult as reducing from a two-pack-a-day cigarette habit to five cigarettes a day, especially using some of the suggestions that various experts offer in this article.

Pipe collector Ben Rapaport, who sells what is called antiquarian tobacciana literature, once got into trouble from smoking at a nonstop pace. "I had 13 stitches in my tongue," he said. "The problem was that I kept a pipe in my mouth all day. The surgery was four years ago, and I have never had a problem since. Now I either hold the pipe in my hand or put it down. I never just leave it in my mouth. My doctor is an ear, nose and throat specialist, and he said the problem came from the heat. If you keep the pipe in your mouth all the time that you're smoking, the constant heat can destroy the protective coating on your tongue that you're born with."

In addition to holding the pipe in your hand, and smoking slowly, you can also drink water to keep your mouth cooler. Most physicians recommend drinking at least eight 8-ounce glasses of water a day anyway. Many pipe smokers also suck on lozenges, hard candy or cough drops. My personal favorite is a lozenge called Oasis, which is sugar-free and designed to moisturize your mouth. Another product I like is black currant pastilles, which contain glycerine. My doctor advises against mint or menthol because they actually dry your mouth. Biotene toothpaste and mouthwash are also excellent products because they are designed to increase moisture in the mouth.

Several years ago, I visited Johannesburg, South Africa, and met one of that country's most enthusiastic pipe collectors, an attorney named Carl Witte-Vermeulen. He told me that he had developed what felt like a blister on the roof of his mouth, which he had surgically removed. "I was determined not to give up the pipe," he said, adding that his dentist was also a good friend. "We came up with the idea of creating a plastic cover for my palate, similar to the type that holds a retainer. Since then, I've never had a problem, and I have continued to enjoy my pipes."

I was so impressed by Carl's story that I asked my dentist to make a retainer-type of covering for my palate as well. It took a few days to get used to it, but it was worth the effort because my dentist, who took

photos before and after, says that he sees such a big difference in the roof of my mouth. "The tissues are moist and pink, like they are supposed to be," he explained as he showed me the most recent photos. Pipe collector Jimmy Booth also uses a covering for the roof of his mouth. "My dentist," he says, "used to give me a hard time, but now he says I have the mouth of a nonsmoker." That's three out of three.

You can do the same if you have trouble with your gums or with keeping your teeth white. People who grind their teeth very often are given plastic "night guards," which can be worn over the bottom teeth to cover the lower gums, or over the upper teeth to cover the upper gums. If you have a problem with your gums, or with keeping the inside of your lower teeth clean, I don't see why you couldn't have your dentist make you a night guard that you could wear when smoking your pipe.

Most of your taste buds are on your tongue, so none of these suggestions for using plastic to cover various parts of the mouth will impede your enjoyment of the pipe. Of course, I am not recommending that every pipe smoker arm himself to the teeth, so to speak, with plastic. Nor am I suggesting that you disregard medical advice. I am only offering these suggestions if you have a trouble spot in your mouth and yet want to continue enjoying your pipe. Dr. David Boska, my personal physician, is a pipe smoker, and he recommends moving the pipe around each time you smoke. "People get into trouble when they just leave the pipe in the same spot in their mouths all day long," he says. "Heat irritates tissue. If you normally smoke the pipe from the left side of your mouth, then try it from the right side. After a while, smoke from the middle, then the left side, and then the right again. The whole point is to avoid having any one irritant over and over without any letup."

But let's say that you are one of those 10-to-16-bowl-a-day pipe smokers, and you really do want to cut down but you don't know how. Or maybe you're contemplating switching to a pipe as a way to quit cigarettes, yet you're concerned about smoking just as much as before. Are there any proven suggestions for these smokers that work and make it easy? "Yes," says Dr. Brad Rodu, an oral pathologist at the University of Alabama at Birmingham. "There are plenty of ways to get nicotine without smoking, especially now with all the replacements like nicotine gum, patches, inhalers and so forth. Unquestionably, the most effective way is with smokeless tobacco such as Skoal, Skoal Bandits or Oliver Twist, and I strongly recommend these products as substitutes for cigarettes."

Rodu is one of the country's leading cancer researchers and, while he is not pro-smoking, states that "the tobacco-control people are out of control." His specialty is mouth cancer, and I expressed surprise at his recommendation, because the media presents smokeless tobacco as being almost as harmful as cigarette smoking. I remember once seeing an old baseball player interviewed on television by Joe Garagiola and half of the man's face was carved away because of the effects of a lifetime of chewing tobacco.

"Yes, that can happen," Rodu says. "In fact, it does happen after five or six decades of continuous use—but only to 13 smokeless users out of every 100,000. That research was reported in the prestigious *New England Journal of Medicine*. Compare that with auto travel, where the death rate due to accidents is 17 per 100,000 people each year. Nothing is risk-free, but research shows that smokeless tobacco is literally 98 percent safer than cigarette smoking. I have not studied pipe smoking per se, but I do know that one or two cigars a day carry almost no risk, and I suspect the same is true with pipes."

Rodu is convinced that the reason some pipe smokers inhale or smoke continuously all day, exactly like cigarette smokers, is because they want the nicotine. The good news, according to Rodu, is that nicotine has been studied up one side and down the other and, in the end, has been found to be relatively harmless. Addictive, yes, but it doesn't cause cancer or emphysema. It elevates your pulse a little and aids in mental alertness. In fact, Rodu says it is very much like caffeine. In his book *For Smokers Only* he provides a chart comparing nicotine to caffeine. If you are a 10-to-16-bowl-a-day pipe smoker and want to cut back to two or three bowls a day, I strongly recommend that you read Dr. Rodu's book. (*For Smokers Only*, Sumner Books. It's available through Fred Stoker & Sons, 800.243.9377.)

So Dr. Rodu extends Dr. Boska's recommendation another step: Boska recommends moving the pipe around, changing position; Rodu recommends changing the nicotine delivery system around, mixing the nicotine source.

Similarities of Nicotine and Caffeine

Nicotine	Caffeine
Brain	
Stimulant	Stimulant
Enhances concentration	Enhances concentration
Enhances performance	Enhances performance
Sense of well-being	Sense of well-being
Mood elevation	Mood elevation
Addictive: Psychic dependence; Withdrawal; Tolerance	Addictive: Psychic dependence; Withdrawal; Tolerance
Stimulates breathing center	Stimulates breathing center
Circulatory	
Increases heart rate	Increases heart rate
Increases blood pressure	Increases blood pressure
Constricts blood vessels	Constricts blood vessels
Other:	
Increases: Free fatty acids; Catecholamine release; Saliva and lung secretions	Increases: Free fatty acids; Catecholamine release; Stomach acids; Urine flow

During the recent Chicago Pipe Show, I met Charles Dull, who is promoting the popularity of snuff. By snuff, I mean the old-fashioned kind that is snorted through the nose. In fact, Dull is so enthusiastic on the subject that he earned an advanced degree in history from the University of Sheffield, England, writing his master's thesis on snuff! Dull's company, The Sheffield Exchange Ltd., is importing snuff to the United States from two of the United Kingdom's oldest and highest-quality firms in the field, Wilson's and the legendary Fribourg and Treyer. "A lot of the snuff users are executives who can't smoke in the office," he says. Dull agrees with the

theory that it is best to mix it up to avoid smoking a pipe all day long. "I have three or four pipe bowls a day," he said. "But I also use snuff, and I like cigars, too. I just try not to do too much of any one thing."

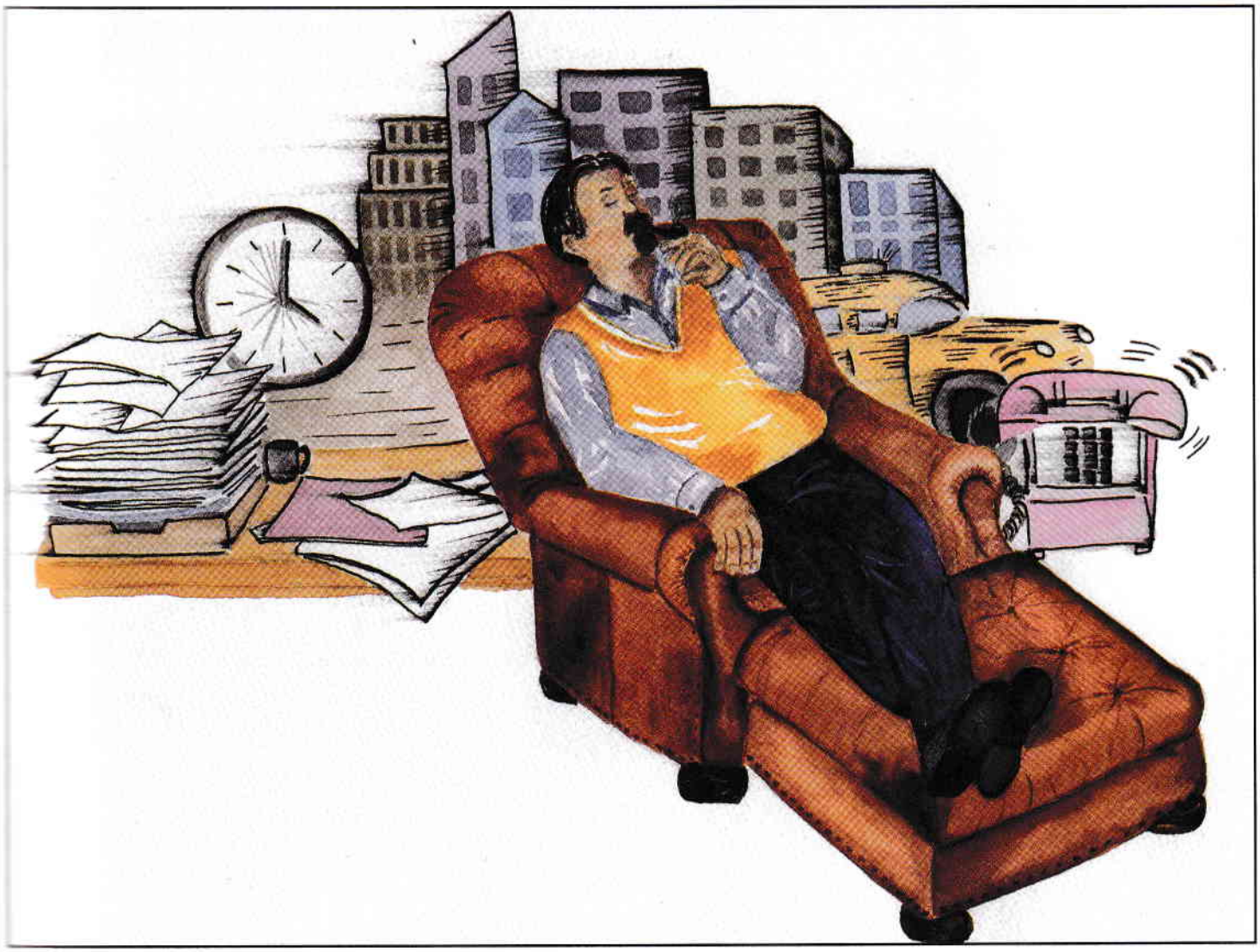
Dr. Garret Annofsky, a retired dentist who is also a pipe collector, takes a holistic approach to good health. "If people are content in their lives, if they are satisfied and fulfilled, their general health will be better," he said. "I find that pipe smoking gives me pleasure and fulfillment. It supports an attitude of contentment and reflection, and that contributes to my overall well-being, which obviously includes my health." The British magazine *The Economist* takes a similar view on the health aspects of smoking, saying that "America has taken leave of its senses over smoking." The treatment is worse than the transgression. "The intolerance of the anti-smoking movement," it said in an April editorial, "is a greater threat than smoking."

Writer-philosopher Bertrand Russell lived to be 98, and he was never without his pipe. He was once asked if he really liked to smoke, and he answered, "No, but I dislike not smoking." Maybe he was speaking for the 10-to-16-bowl-a-day crowd. If you are in that group, and you'd like to cut back to a more moderate number so that you can savor each pipe that you smoke, then try some of the suggestions offered by Brad Rodu, David Boska, Charles Dull and the other experts cited here. All you need is for one or two of them to work, and it could change your entire pattern of pipe smoking enjoyment.

Russell lived in a very different world from today's high-tech, sanitized and frantic society that has become mindlessly intolerant of anything to do with tobacco—except for taxing and regulating it. Today's scientists would denounce Albert Einstein for his pipe, just as modern-day psychiatrists would demand that Sigmund Freud extinguish his cigar. "If Freud were living today," says Dr. Boska, "he would live a longer life and enjoy his smoking more by taking advantage of the simple precautions now available."

Einstein and Freud were fiercely independent thinkers, and I have no doubt that if they were alive today, they would continue to enjoy their pipes and cigars, regardless of political correctness. But as we approach the 21st century, we are increasingly being told how to live and what to do by the government, the media, the academics—by all the elitists whom syndicated columnist Thomas Sowell appropriately refers to as "the anointed." Technology is advancing so rapidly that it is exhilarating, breathtaking, unrelenting and confusing all at the same time.

How can you slow down? When can you relax? Where can you find some peace and quiet? I think the answer is obvious: whenever you can settle into your favorite easy chair, load up a beautiful old briar pipe with a tobacco specially blended for your taste, relax, savor the moment, and just puff and tamp, puff...and tamp...and puff...and unwind...and feel all the tension and stress leave your body. What a great way to live a long and healthy life! *P&T*



Part II: The carving

Meerschaum

Two Turkish brothers, both expert carvers, demonstrate the making of meerschaum pipes, from the mine to the finished products

by Dayton H. Matlick

Meerschaum carvers can earn two to three times more than farmers, herders and miners.

Getting to Margi, Turkey—where some of the best-quality white meerschaum in the world is mined and carved into stunning pipes—is a long trip, full of surprises. The airplane from the U.S. lands at Istanbul, in the far northwestern part of the country. There is only time to quickly change some money and dash out to find a taxi if I am to make my bus connection.

An interminably long cab ride gets me to the bus station with only minutes to spare. The taxi driver tells me the fare, but I can't understand and gesture for him to write it out. He hands me back a slip indicating the fare is 2,893,000 Turkish lira.

My heart stops. My mouth drops open and I look around in panic. There is no help in sight, despite hundreds of taxis and private cars crowding into the large bus terminal. A hand thrust into a pocket comes out with a large wad of unexamined lira.

With great trepidation, I count out 2,893,000 lira. I know I have just mortgaged my life, but can't think of anything else to do! It is only during the six-hour trip on the modern, comfortable bus that I dig out my calculator and the receipt for the money I had changed and figure out the exchange rate. With a great sigh of relief I find the 2,893,000 Turkish lira equals about $11 in U.S. money. Then the guilt sets in: I hadn't given the driver a tip.

The bus delivers me to Eskisehir, the main city in the meerschaum area. The next day, another 14 miles by car—some over rough terrain—brings me to Margi.

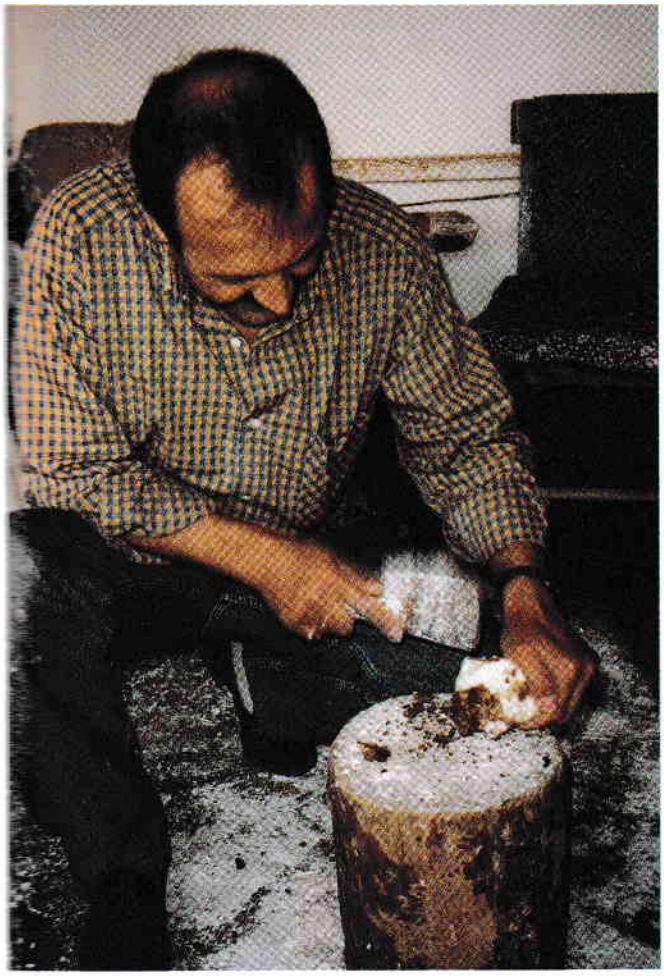
The village has about 630 inhabitants, living in 120 houses. Sometimes three to four generations of the same family live in the same house.

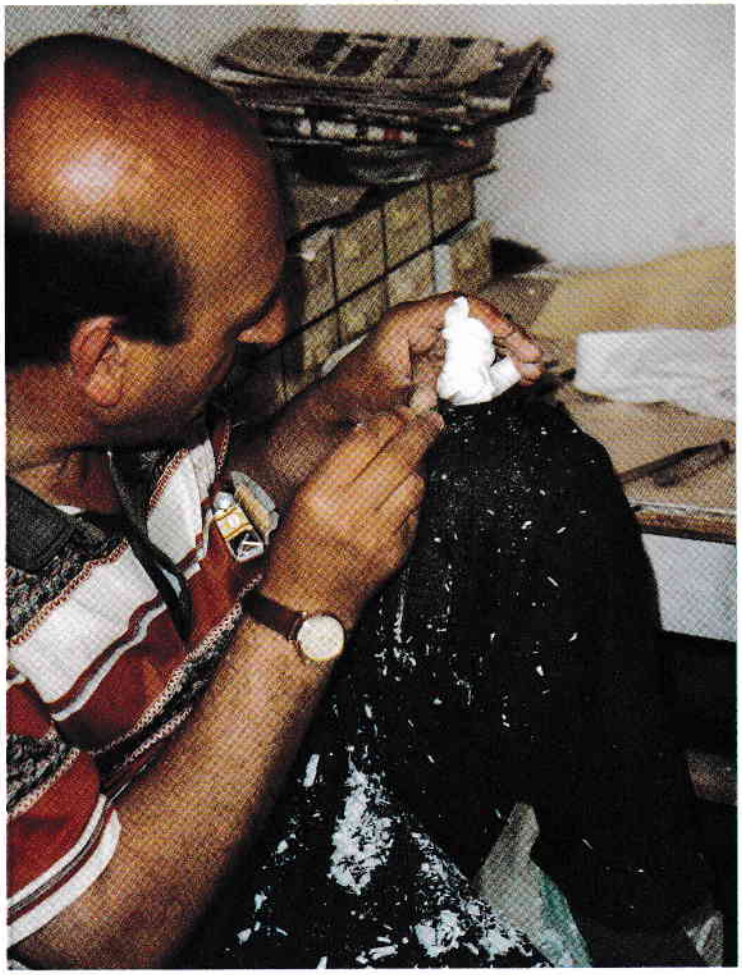
In the village there are two camis (jam´-ees), called mosques in some Islamic countries. There are also an elementary school and three coffee shops. Each of the three coffee shops is patronized by different age groups, for cultural reasons. For example, in Turkey a son does not smoke in front of his father. As a result, the younger group have their own coffee shop where they can smoke and tell their own tales without being inhibited by older generations.

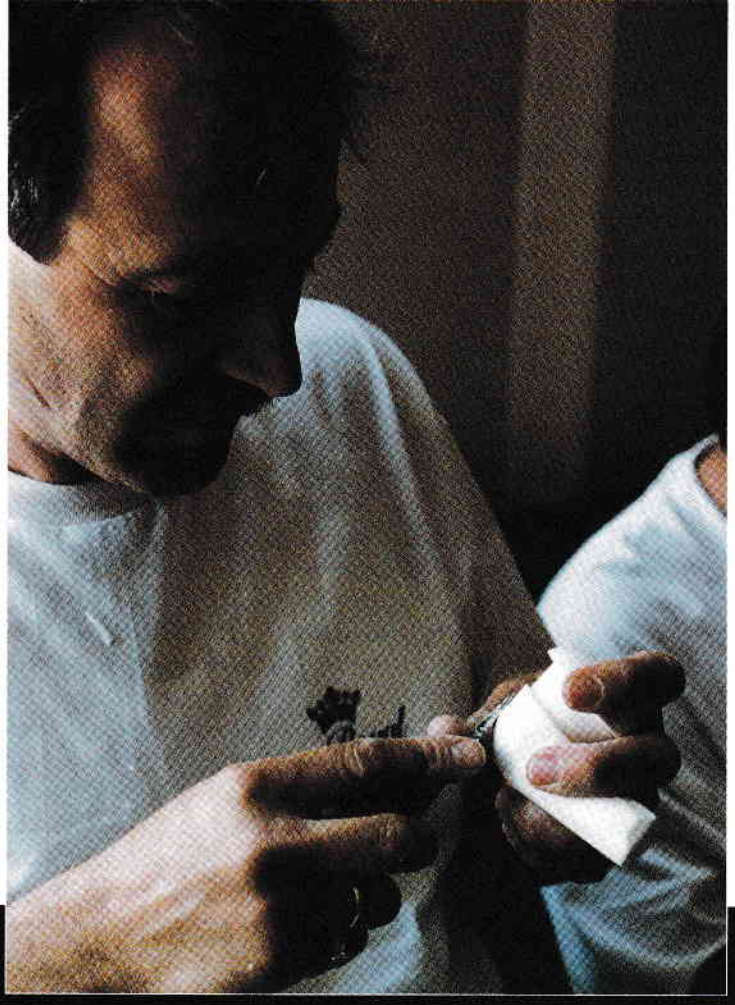
Job opportunities in Margi are limited. When students graduate from the elementary school at 11 or 12 years of age, virtually all go immediately to work. The choices for boys are mainly farming, herding, mining meerschaum or carving meerschaum, or a combination of the first three. (There are no known women carvers in this Islamic country.)

Boys with talent often choose carving. The reasons are based on both economics and physical well-being. An average meerschaum carver can earn $4,000 to $6,000 a year; an excellent carver

Brothers Imdat and Medet Emin display large chunks of meerschaum in front of their workshop in Margi. Imdat takes the dirt and rocks off a chunk of meerschaum dug from a mine that morning. His brother, Medet, sits in a common carving position as he turns the small piece of meerschaum into a Sultan pipe.







can earn much more. This compares with $2,000 a year for farming, herding or mining. In addition, carving is much less dangerous than mining and easier work than farming, herding or mining.

If a boy decides to become a meerschaum carver, he will probably devote his whole working life to the task. By the age of 40 to 45 years, he will most likely wear glasses, and by 60 or so, even with glasses he probably won't be able to see the details on the white meerschaum well enough to carve.

More money and easier, safer work convinced two Margi inhabitants—the Emin brothers—to become carvers. But it was their talent that helped them become two of the best meerschaum carvers in the world.

Imdat (pronounced em´-dot) is the older brother, a position that carries authority and responsibility in Turkey. He is 38 years old and has been carving for 17 years. Married for 13 years, he and his wife have two children, a boy and a girl.

When Imdat graduated from elementary school, he first tried mining for several years. By the time he was 16 years old, he decided the hard work and danger of working so far below the surface with no protection wasn't for him. In the

mines, there is no technology. Everything is accomplished only by brute force.

Luckily, he had an inside track on a new vocation. His father was a meerschaum carver. Imdat started working for his father, sandpapering the pipes carved by his father and his father's partner. While mining was very hard, sandpapering was very easy.

By the time he was 21 years old, he decided he wanted to learn to carve pipes himself.

Imdat's father and his father's partner both specialized in classical shapes, which are more geometric in design. After years of sandpapering their creations, Imdat had become captivated by the nuances of the classical shapes, too. He studied with his father and tried to imitate shapes from magazines and other pictures wherever he could find them. He tried the other styles, too, but by then classical shapes were in his soul.

Among the classic shapes, Imdat most enjoys the golf-ball and apple shapes, both difficult to create with perfect curves and symmetry.

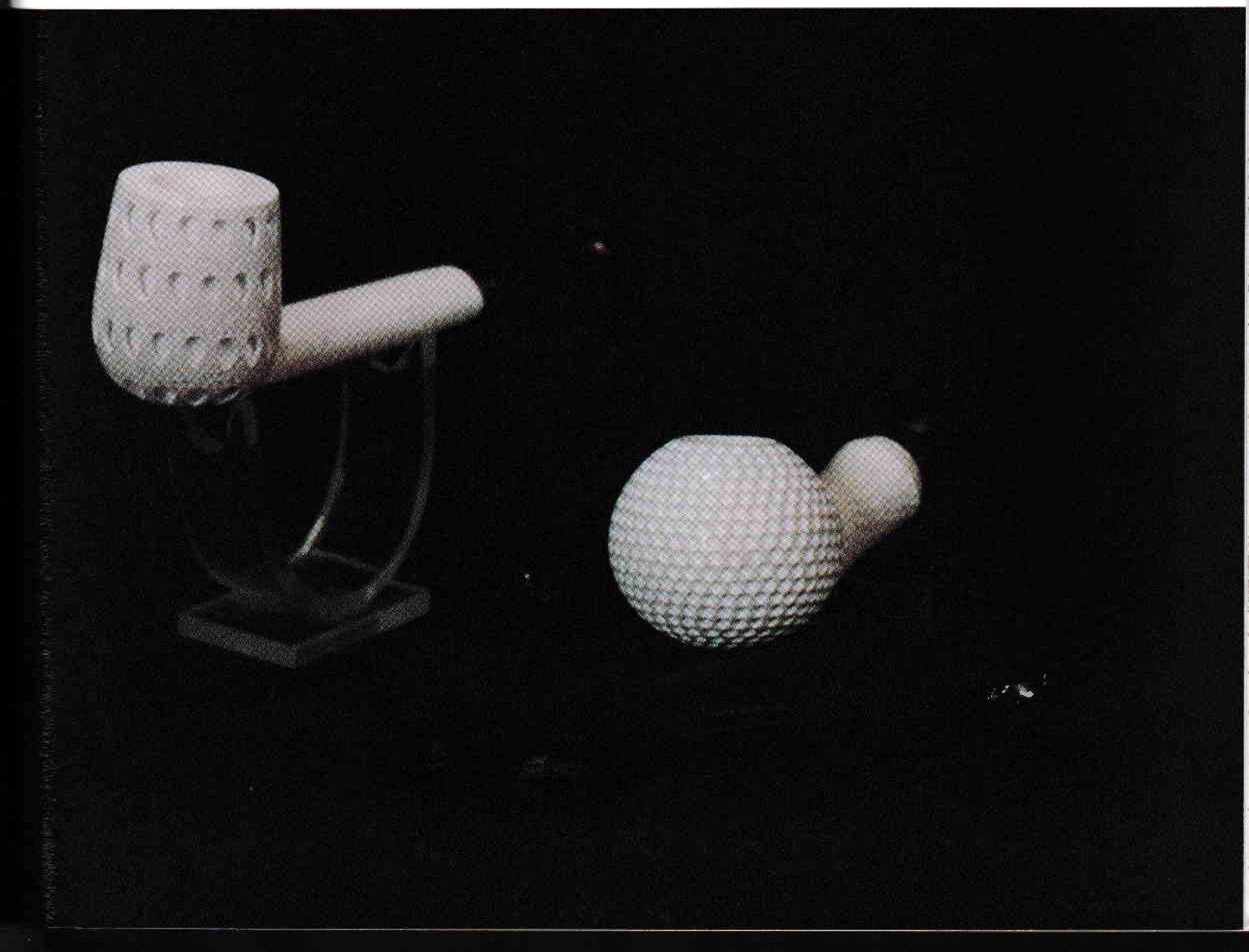
Imdat's younger brother, Medet (pronounced may-det'), took the more traditional approach to becoming a carver.

Medet had tried mining a few times while in elementary school and hadn't liked the experience. When he graduated from school, he chose carving first. But rather than learn from his father and his father's partner, he apprenticed to his uncle (on his mother's side), an elderly carver who also lived in Margi.

His uncle specialized in non-geometric forms, especially heads. During his training, Medet focused only on carving and not on other aspects, such as sandpapering, waxing and the fitting of stems. This focus has stayed with him during his whole career.

Today he is 36 years old and has been carving for 25 years. He has been married for nine years and has two children, a boy and a girl. Since his father died, his mother has lived with Medet and his family.

Although they started separately and with different styles, the Emin brothers decided to work together about 10 years ago. "Now we are a team," say Imdat and Medet. "Together we can make any kind of pipe, from classic shapes to faces and shapes of all kind. We also do every step in our own workshop." ▶



Imdat learned to carve classical shapes from his father and his father's partner. Although he has tried other shapes, the classical shapes still remain the most fulfilling for him.

Between them, the brothers can carve all shapes and complete every step in the pipemaking process.

While Medet still only carves, Imdat not only carves his own pipes, but does the finishing on all of their pipes. This includes final shaping and sanding, waxing, polishing and fitting of stems.

Five to six years ago, the brothers started working for Tekin Uzkesici (Ooze-ket´-a-see). (The name refers both to the company and to the man who owns the company.) While working for Uzkesici, they learned how to carve pipes for the export market. By studying pictures and trying the most popular shapes, they learned to carve the different shapes that are popular in each of a wide variety of countries. Today, both brothers have progressed to the point that they carve only for the more lucrative export markets.

The brothers, together with miner friends, arrange a trip down into a mine for the visiting journalist. (See article in the Summer 1998 issue of *P&T*.) A small, freshly dug chunk of meerschaum makes the trip back to the surface from the dark depths of the mine, carefully packed in with cameras and film. The next stop is the workshop of the brothers where they do all of their local carving.

At the front of the compound in which Imdat has his home is located a solidly built workshop. It is next to the road, with a wide window to showcase the traffic coming into and going out of the small village. We go into the cool room and sit in the several chairs that line the walls.

The camera bag is opened and the small chunk of meerschaum is removed. Imdat uses a heavy cleaver to remove the hard crust of soil and moisture that formed around the meerschaum over thousands of years. Then Medet sits on a chair with one leg under him. The foot of the other leg rests on the seat of the chair, knee up. This forms the work platform on which the meerschaum is placed for carving. He begins carving the still moist meerschaum into a Sultan design.

While he works with deft, quick strokes, a cool, tart yogurt drink is shared with all the visitors. This is followed by flat fried bread, similar in shape and texture to pita bread. The drink and bread blend well together to ease the thirst and hunger that had developed during the climb into and out of the mine.

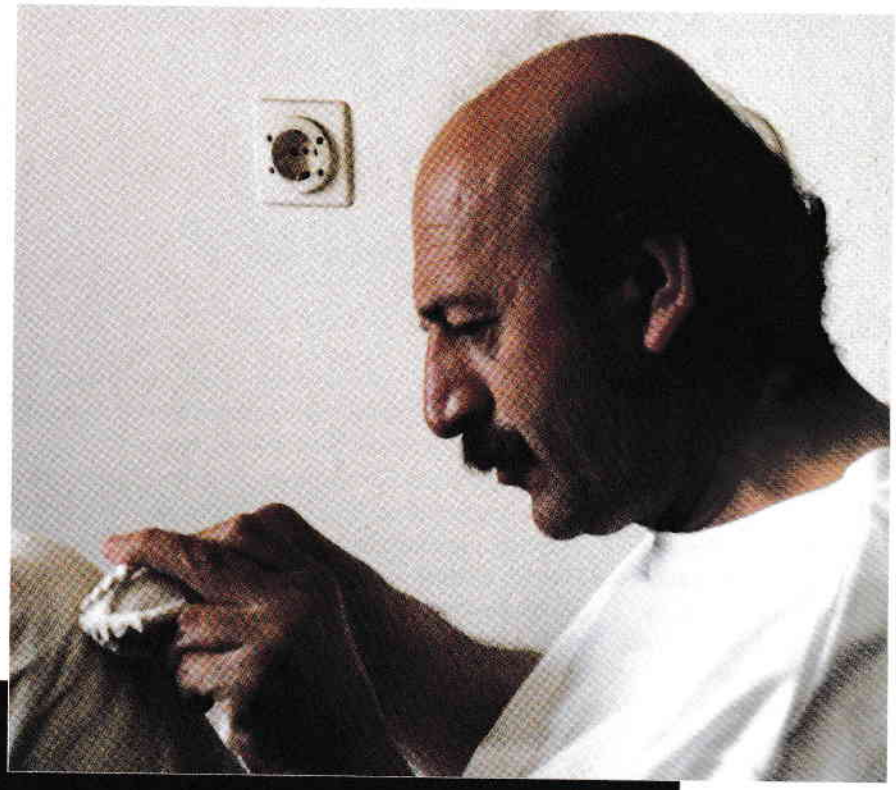
Quickly, bits and pieces of pure, white meerschaum join others surrounding the chair upon which Medet sits. It is hard for me to concentrate on the conversation in the room as the meerschaum quickly takes on shape. With the head almost complete, the pipe-to-be is taken out and placed with other carved pieces in the sun on the tile roof of the building. Before the pipe can be worked further, it has to be dried for a day or two.

It is explained that the pipe will be brought to the Uzkesici workshop in Eskisehir the following day, and completed before I leave the country. The brothers work most of the week in the Eskisehir workshop, and the rest of the time in their own workshop in the village. They are paid strictly on a per-piece basis, based on the quality of the finished products. This pressure results in the swift carving style developed by most Turkish carvers through many repetitions of all the different shapes in each carver's repertoire.

Back in Eskisehir the next day, I meet other carvers at the Uzkesici workshop and get a chance to simultaneously watch meerschaum pipe carving in all of its stages. After introductions, the carvers—tall, short, heavy, thin, all sizes and shapes—slide back into their creations. Raised knees form platforms upon which to carve. Dark eyes peer intently. Voices rise and fall, with long pauses when full attention is required by their work. Piles of meerschaum chips rapidly build up on the floor surrounding the chairs. Occasionally, a position is shifted to raise the other knee or to get up and stretch.

The carvers work in two main rooms. Tables are covered with pipes in various stages of development. Shelves along the wall are filled with finished products, each in its own handmade case. ▶

As soon as Medet graduated from elementary school, he started to learn carving from an uncle. He specializes in non-geometrical form, such as heads and eggs in claws.



As in all things, the beginning of each new pipe creates a whole new set of opportunities and challenges. The first stage of the Sultan pipe, shown by Medet, was carved in Margi in the Emin workshop. It was completed in the Eskisehir workshop later in the week.

The floor is covered with chalk-like pieces of meerschaum. As the day progresses, the covering on the floor grows deeper and deeper.

Big pipes, small pipes, medium-sized pipes, are present in every form imaginable, each more intriguing than the last; each needing to be examined closely to appreciate the fine detail the carvers have created.

During the day small cups of powerful Turkish coffee are brought to the carvers from a nearby restaurant, providing a pleasant relief from the intense, rapid carving.

Raw meerschaum is kept in plastic bags to retain its moisture, which is necessary for carving. Even so, over time most meerschaum dries out. Before carving, the white chunks are taken out of the bags and placed in buckets of water until they are thoroughly soaked. The wet surface becomes conditioned so it doesn't crack, chip or fracture easily when being worked.

Putting water in the plastic bags doesn't work because the combination ends up staining the meerschaum, ruining it for high-quality pipes.

Once the meerschaum is moist enough, a carver decides on the appropriate shape for that piece and begins to rough out its shape. It is then set aside for one or two days to dry. Then the tobacco chamber and the airhole in the stem are drilled and a stem is selected and fitted.

While dry, the final shape is completed and more details are added. It is then sanded to an absolutely smooth finish.

The next step is to dip the pipe bowl in hot, natural beeswax. Corks are put in the tobacco chamber and stem holes to keep the wax out of the interior of the pipe. When the wax is completely dry, it helps to hold the surface of the meerschaum together for the finest detail work—the last step in the carving process. After this is completed, the bowl is once more dipped in beeswax and allowed to cool. Then it is reunited with its stem and polished by hand with a soft cloth.

The finished pipe is then carefully stored away until it is sent to the casemaker to be fitted for its own individual case. Because each pipe is unique and different, each case is made to fit one specific pipe. (But that is another story for another time.)

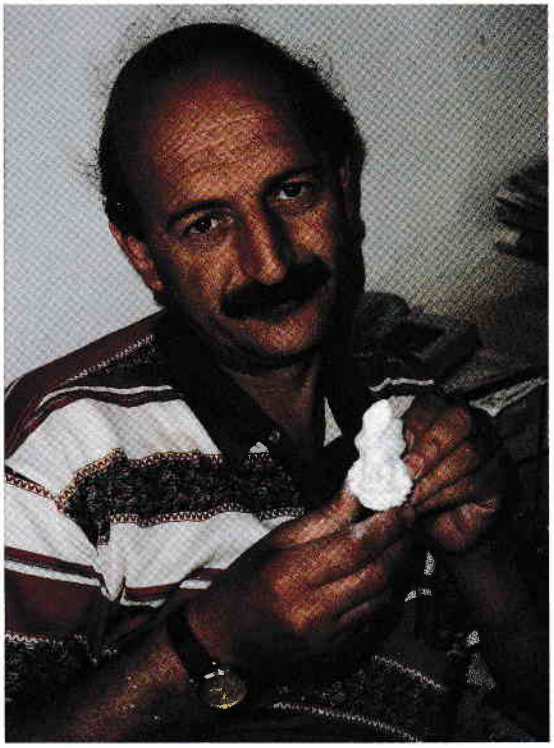
After the case is made and returned with its pipe to the workshop, a final inspection is made and a grade is determined.

Surrounded by so many pipes in all stages of completion vying for my attention, it is a relief when the small Sultan pipe started in the village is brought out and worked some more in its dry condition. Details are added. Then it is turned over to Imdat for sanding. The paper moves swiftly and lightly over the curves and lines until the surface is perfectly smooth. Then the remaining steps pass one-by-one—dipping into beeswax, carving more detail, more beeswax and buffing.

There is no better way to appreciate the creation of a fine meerschaum pipe than to follow it from a hidden lump dug out of a wall of reddish clay deep in the ground to its final form as a beautiful turbaned Sultan with just a hint of a smile tugging at the corners of his mouth. ***P&T***

(Note: In future issues we will write about other carvers in Eskisehir, each with his own specialty and background.)

Watching the transformation of a chunk of mineral from deep in the earth into a beautiful pipe is awe-inspiring.



Emin brothers' pipes are exported to the United States by Tekin Uzkesici. They are distributed by G&T Imports, 17031 N. 11th Ave., #2079, Phoenix, AZ 85025, USA. Telephone: 602.547.3749. If your local tobacconist doesn't carry Emin pipes, he can special order them. Or, you can contact G&T Imports for the name of the dealer closest to you who handles them.

Danish tobaccos

For four generations, Stokkebyes have been providing tobacco products for a wide variety of smokers

by Dayton H. Matlick

If you smoke bulk tobacco, although you may not know it, you probably have smoked Danish pipe tobacco from the Stokkebye family. Its blends have been created over a period of 116 years—and four generations.

When you buy tobacco from your tobacconist out of a glass jar or other container, it comes from one of a variety of sources. Relatively few tobacconists mix their own tobaccos or have enough volume to have it blended specifically for them. Most tobacconists buy one of the many blends supplied by manufacturers. They select tobacco blends they believe you want to smoke, buy them in bulk containers and offer them to you under names that strike their fancy.

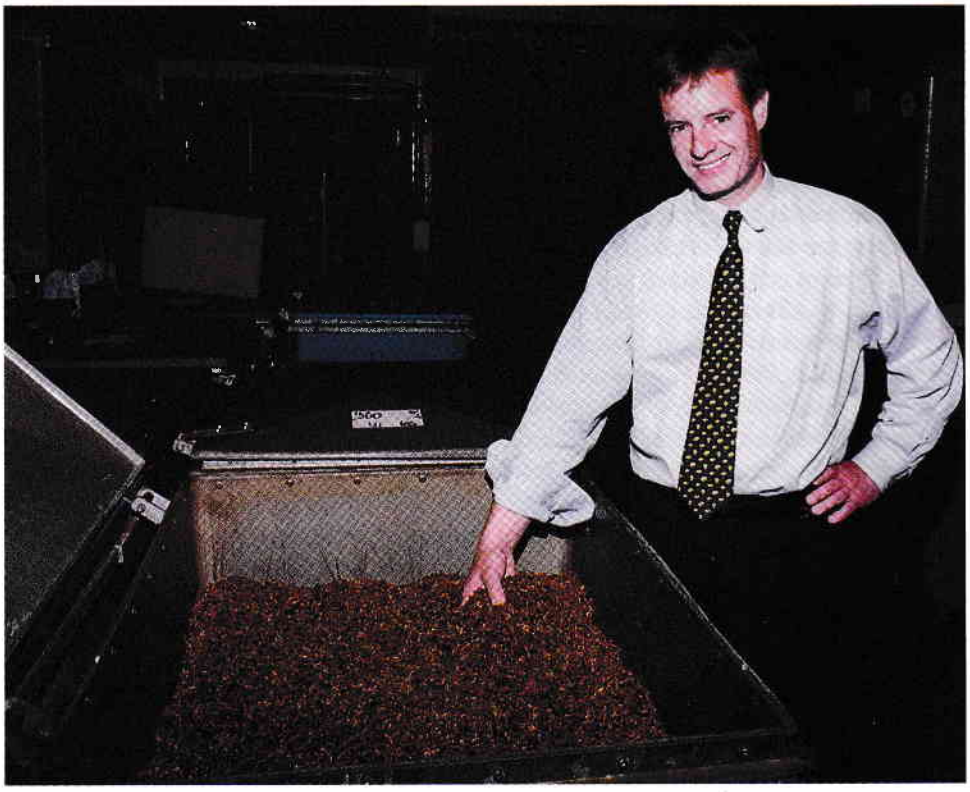
"We sell between 35 and 40 different bulk blends into the U.S. market," says Erik Stokkebye, president of Peter Stokkebye International. Erik and his father, Peter, are proud of their long-term involvement in the United States; they claim they sell more bulk tobacco into the U.S. market than any other off-shore company.

All Stokkebye pipe tobacco manufacturing is done in Denmark. A pleasant train ride from Copenhagen arrives in Odense (O´-den-say), on the island of Fyn. This is the town in which Stokkebye involvement in tobacco began.

Erik Peter Stokkebye was born in 1854 to a rural miller, who ground feed for farmers. Early in his life, Erik Peter apprenticed as a cigar roller.

By the time he was in his late 20s, he had a small tobacco shop in Odense. He sold tobacco products in the front of the shop and rolled cigars in the back. In those days, every town in Denmark usually had three or four small tobacco companies.

Eventually Erik Peter had more demand for his cigars than he could manage and he hired another roller...and then another. Before he knew it, he had a thriving company. Being thrifty and shrewd by



Erik Stokkebye, the fourth generation of Stokkebyes to be involved in the tobacco business, is now president of Peter Stokkebye International.

nature, he eventually bought out three other companies, creating a thriving, profitable enterprise.

Erik Peter was followed in the business by his son, Erik Poul, who was of a very different nature from his economically astute father. Erik Poul apprenticed with a Dutch leaf tobacco company and was sent to the Netherlands Indies, now known as Indonesia, to supervise the field production of valued Sumatra cigar wrappers.

In 1928, after seven years abroad, Erik Poul returned to Denmark to take over the sizable enterprise his father had created. His knowledge of cigars enabled him to develop "Santa Maria" cigars, one of the two cigars preferred by Winston Churchill.

But the tobacco business was only the means to an end for Erik Poul. He was a bohemian at heart—a man who suddenly had the fortune with which to act out his fantasies, to fulfill his artistic cravings. Antiques became an enthralling focus. When the antique collection got too big, he started new restaurants—still active and famous today—filled with his collection.

When it came time for Erik Poul's son, Peter, to build a career for himself, tobacco called to the third generation. After a time in the Royal Guard of King Frederik IX of Denmark, Peter became a trainee in Swiss tobacco firms. This was followed by three years working for Universal Leaf Tobacco Company, the largest leaf tobacco merchant in the world.

Then it was back to Switzerland as the chief leaf buyer for E.D. Laurens cigarette company. It was there, during his seven-year stay, that his son Erik, one of five children, was born. In the process of his travels, Peter mastered seven languages, adding dramatically to his business abilities.

By 1962, when Peter returned to Denmark to work, there wasn't much left of either the once-substantial family tobacco business or the family fortune. The first thing he did was prepare a business plan—something rarely done in those days—and present it to a banker. The banker turned down the request for a loan...because he asked for too little. He instead loaned him twice the amount.

Second, Peter got rid of the cigar business, which was sliding into the doldrums. Instead, he based his future on pipe tobacco, with some early involvement in cigarettes.

In the mid-1960s, U.S. distributor Milton Sherman asked Peter to make bulk pipe tobacco—Whiskey, Natural and Cherry. The blends were delivered to the retailer in 10-pound bags, starting a trend for what was then known as Erik Stokkebye Tobacco Company that grew steadily as pipe tobacco peaked in the 1970s.

In the early 1970s, Peter sold Erik Stokkebye Tobacco Company to Gallagher of England. In 1974, he started Peter Stokkebye International, specializing in bulk tobacco, with some tinned brands sold in Germany, a major pipe-smoking country.

Bulk tobacco was a natural product for the upstart company because it was much cheaper to manufacture and sell bulk tobacco than packaged tobaccos. Six years later, Peter moved to California; he became a U.S. citizen in 1984.

In 1992, Peter's son Erik became the president of Peter Stokkebye International. Erik started his career in the U.S. by creating a California distributing company in cooperation with his father. He then moved to New York City, where he worked for an advertising agency on the R.J. Reynolds account for eight years. After his first child was born, he returned

Casing sauce is sprayed onto tobacco as it is tumbled in a cylinder, ensuring even coverage. Later in the process, Erik Stokkebye and Torben Kjaer inspect tobacco traveling by conveyor belt to the long, stainless steel burley toasting machine, shown on the right.

to Denmark to work in the family company, first as vice president of sales and marketing.

In 1993, Peter sold his company to Orlik Tobacco, a 50 percent subsidiary of giant Scandinavian Tobacco. Erik continues as president and Peter is now officially honorary chairman, although he continues to keep his Frequent Flyer account at over 100,000 miles a year. One of his most appreciated current projects involves conducting pipe events all over the country in cooperation with local tobacconists. "The people seem to be so astonished that this old guy will go out and talk tobacco with pipe smokers," says Peter.

With this background, Erik took me for a walking tour through the old part of Odense. The building that housed the cigar factory was behind what used to be the tobacconist shop, above which his great-grandparents lived on the second floor. He can remember being in the factory and walking the two or three blocks to the little square where his grandmother owned a gift shop across the street from one of the two homes once occupied by famous fairy tale writer Hans Christian Anderson.

Today, Peter Stokkebye pipe tobacco is manufactured in the town of Assens, only about a 30-minute drive from Odense. Assens is located near the coast on the island of Fyn. On a clear day, the waters of the Little Belt are visible from the main entrance of the Orlik factory, which houses Peter Stokkebye International.

Four tobacco buyers travel the world in search of the particular tobaccos the company needs for its many blends. Although the actual buying is done by huge multinational leaf companies, the Danish leaf buyers are right there, looking over their shoulder and making tests before the leaf is purchased. Some of the primary sources of leaf are the United States, Zimbabwe, Brazil and Malawi. In preparation for this important job, a trainee travels for five years, or 10 crops, with a full-fledged buyer, learning what to look for—what to accept and what to reject.

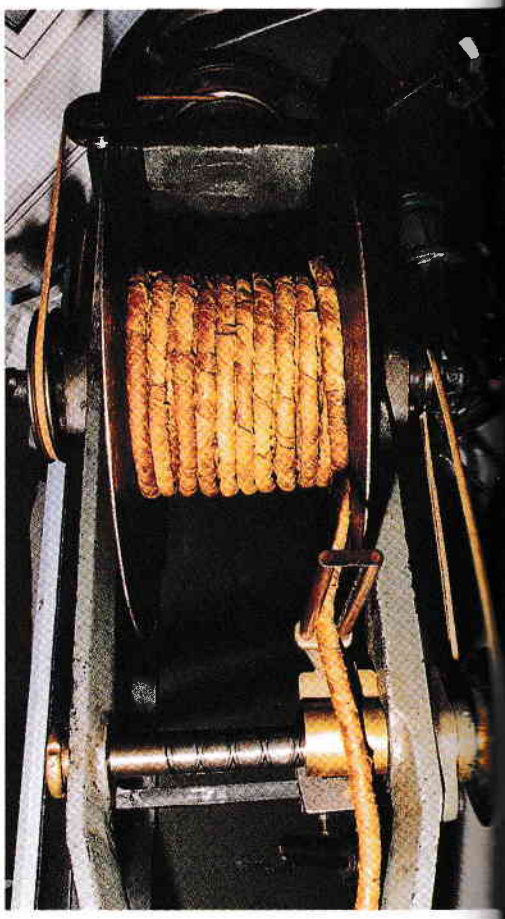
"We have products that have been on the market for 30 to 40 years," says leaf tobacco manager Lars Olesen. "We work hard, in both buying and processing our pipe blends, to make sure consumers won't notice the changes reflected in tobaccos from various crop years. Not a single grade of tobacco gets into our factory unless it has been smoked and approved at least three, and sometimes four times."

At the beginning of the process of making pipe tobacco, a large number of grades of each tobacco type, such a burley, are blended together. Because of differences in taste and smoking qualities between tobaccos raised in different countries, within countries and between years, this blending is necessary to ensure that there is consistency in the tobacco used. It is only later in the process that different types of tobacco, such as burley, flue-cured (Virginia), Latakia, Oriental and Perique, are blended together.

When a tobacco grade is ready to be used in making pipe tobacco, the first step is to separate the big, heavy bales into 80- to 100-pound segments. These are placed into a large vacuum chamber where they are subjected to dry steam. The steam causes moisture to penetrate the dry, brittle leaves. The result is a moist, pliable leaf that can be worked without shattering.

The second step involves moving the tobacco through machines where the tobacco is tossed and turned in midair. Any remaining stems and foreign matter are taken out at this time. ▶

Twist tobacco is expensive, primarily because of the high-quality tobacco and the extensive labor required. Three women work as a team to feed a machine that stores the tobacco in its rope-like form. On the next page, a container of tobacco sits in a vacuum chamber waiting to be transformed into Black Cavendish.



While the tobacco is still warm and moist, it passes through a cylinder in which a casing "sauce" is applied. This can include things like honey, cocoa powder, sugar and licorice—all are qualified as food-grade ingredients and are kept natural. This casing sauce becomes part of the taste of the tobacco, but is not detectable in the aroma of the tobacco when it is smoked. Top-dressing, which does affect aroma, is one of the last steps in the process.

Then the various grades of tobacco are put into large tempering silos. Each grade of tobacco is laid down on the previous one by use of an overhead conveyor/spreader system. There are approximately 170 different basic tobacco blends used in the Stokkebye and Orlik operations.

Once the tobacco has been cased and layered into its horizontal container, it rests for at least 12 hours—usually overnight. The unloading process thoroughly mixes the layers of tobacco grades into one homogeneous batch.

This initial basic blending is followed by cutting. Rotary cutters are used for straight, loose tobacco types. However, tobacco that is pressed, like flake tobaccos, including Cavendish, are cut by a guillotine cutter. It is also used for ribbon cuts.

The next stage brings together the various types of base blend tobaccos needed for a specific product. Just as the individual tobaccos were blended, so is the combination of tobaccos blended. A top-dressing is applied in the rotating cylinder as the different types of tobaccos are brought together into the final mixture.

Once this final blending and top-dressing is completed, the tobacco rests in a container for four or five days. During this period, the tobacco settles and the top-dressing penetrates the tobaccos completely and uniformly.

Then come even more quality-control checks, including smoking tests, before the pipe tobacco is ready to be packaged and sold.

For the rest of the pipe tobacco production, we cross a bridge to the Jutland peninsula and drive about 90 miles northwest to the city of Holstebro, where the other Orlik plant that produces pipe tobacco is located. There we meet Torben Kjaer, plant production manager.

Since 1961, the factory has produced mainly pipe tobacco and roll-your-own tobacco. Then, in 1990, for operational purposes the Assens and Holstebro factories were merged. Today, Assens produces only pipe tobacco, while Holstebro produces mainly roll-your-own. It also makes Cavendish tobaccos, plus hand-spun or twisted tobacco, which is also used as pipe tobacco. Between the two factories, they produce 3,500 tons of tobacco products a year, with 1,250 tons of pipe tobacco coming out of the Assens factory.

A recent addition to the Holstebro factory is a Procter machine for toasting burley for use in both pipe tobacco and roll-your-own. Toasting burley produces a more rounded, less sharp taste, according to Torben. "To our knowledge, there are no other pipe tobacco factories in the world with the capacity to toast their burley," says Torben.

The Holstebro plant produces about 175 tons a year of Black Cavendish tobacco of seven different types. Much of this goes to the United States market. Although Europeans use Cavendish mainly for blending with other tobaccos, some U.S. brands are straight Cavendish.

Tobacco companies typically create Cavendish by applying heavy casing to various types of tobacco. This is then

pressed into blocks or cakes that are put under pressure in the presence of heat in the form of steam. The exact details are secrets closely held by each company.

In Holstebro, the pressure has been replaced by a vacuum chamber where it stays overnight. The chamber holds a maximum of 14 tons at a time.

An exotic form of tobacco produced in Holstebro is twist, or hand-spun, tobacco. The original type of twist goes back in history to the early 1600s. It was originally a chewing tobacco. The twisted, rope-like tobacco was stored in rolls, as shown on our cover. Consumers could go into their tobacconist and buy whatever length they desired—or could afford. The antique machine on the cover was used to make the cut.

Thrifty Danes soon discovered that twist tobacco could be cut up fine and smoked in their pipes. Three Nuns pipe tobacco, back in the 1930s, was one of the first to use twist tobacco in a commercial brand. It is also used in the Peter Stokkebye International bulk tobacco called Luxury Twist.

Making twist tobacco is a time-consuming, labor-intensive process. This means the product is necessarily expensive. Tobacco is moisturized in a steam chamber and then de-stemmed. Only the best tobacco is used. This consists of a wrapper and filler. The flue-cured (Virginia) wrapper is placed around the filler, which is made up of both light and dark tobaccos. The yellow tobacco is flue-cured tobacco and the dark is burley, Black Cavendish or Perique. Each is a premium grade, as is the flue-cured wrapper.

Assembly requires three people. One prepares the wrapper; one gets the filler positioned properly; the third wraps the tobacco together and feeds it into a machine, which stores it in rolls.

When smoked, twist tobacco tastes medium to heavy in strength. Because of the premium grades used, the tobacco usually has a high sugar content, adding to the flavor. The result is a fulfilling, satisfying experience. Twist tobacco usually has a low level of casing applied. For this reason, the original tobacco taste comes through.

The Holstebro plant can produce just over 100 pounds of twist tobacco a day. Annual production is 10 tons.

Very recently, Peter Stokkebye International has introduced three new tinned tobaccos in addition to their bulk blends—Evening Treasure, Golden Dawn and English Opulence.

Evening Treasure is a loose-cut "selection of golden and orange Virginia tobaccos with natural sweetness, blended with mild Black Cavendish..." It is characterized as having a "silky soft taste and sweet aromatic aroma."

Golden Dawn is a mixture of Virginia and cut plug toasted burley tobaccos, blended with two different types of mild Black Cavendish. A mixture of loose cut and rubbed out flake tobaccos, it is "a mild blend with a sweet taste and fresh berry aroma."

English Opulence is a "traditional English mixture." It consists of Latakia, Oriental tobaccos, Virginia tobaccos and a touch of Perique.

The Danish experience was great, both learning about Peter Stokkebye International and becoming better acquainted with Denmark. The people are open and friendly. Important for the language-challenged traveler, many Danes speak excellent English. Trains are frequent, fast and clean. Highway distances are closer than you think. And, as you travel, there are these little fast-food restaurants that sell uniquely Danish hotdogs.... *P&T*

TOBACCO TALK

by Kevin Cook

ENGLISH OPULENCE

This is a tinned blend in the English style that contains latakia, but not a lot of it. Opening the tin was a surprise because I was anticipating a typical latakia-blend aroma.

Well, it does have that scent, but quite diluted. The best description I can give of its aroma is that it resembles the scent of a blend like Dunhill's Early Morning Pipe, but at only 30 percent intensity. The slightly sour, fermented aroma common to many tinned blends is practically absent here. This medium-fine, ribbon-cut blend contains about 80 percent light tobaccos and 20 percent dark. I doubt, however, that it actually contains as much as 20 percent latakia, despite its appearance.

Once burning, it provides a vaguely musty, faintly sweet and slightly spicy taste that is fairly neutral and nondescript overall. What I perceived at first as spiciness appeared later to be an effect of the smoke on the palate.

I had originally noticed a little bit of sweetness, but this evaporated completely by the time the pipe was half-smoked. I did find that any sidestream smoke that drifted up into the nostrils was much more stimulating than the flavor.

For this reason, I think that this tobacco is most enjoyed by smoking it in a bent pipe with a bowl close to the nose. Blowing some of the smoke out the nose also helps to bring out more flavor. There's nothing particularly aromatic here, so one would definitely have to enjoy a certain degree of plain tobacco taste in order to get pleasure from this tobacco. Come to think of it, I can imagine that some smokers of Amphora Brown might appreciate this smooth, light-bodied smoke and its slight bite.

Many English-mixture smokers who expect a more pronounced latakia flavor and richer base tobaccos might be disappointed. On the contrary, this might be an excellent blend for those wishing to venture cautiously into the realm of English blends, or for those who like English blends but find them to be "too much."

PS-24 NOUGAT

I am told that this broken ribbon-cut tobacco is one of the more popular bulk aromatics around and that it is often recommended as a "starter tobacco." In the pouch, it offers a fresh, sweet scent that reminds me of blossoming wild mustard for some reason, but sweeter yet, and with brown sugar mixed in. It certainly does have a mild taste, like a mild black cavendish (it looks as if it contains about 35percent black cavendish).

On this level, it can be considered "easy to smoke." The flavor is smooth and uniform, has little contrast, and hints at essences like vanilla, caramel, or some kind of faint dessert flavor. It's a subtle enough taste that any accompanying beverage risks masking it. The smoke does have a slight tang, without being really biting, but its mildness makes it simple to puff away too fast and make it burn a little hotter than it should.

I manage to smoke most of this to a dry, medium-gray ash, but faster puffing, and perhaps a cheap pipe as well, could easily produce a wet smoke. Its most imposing quality seems to be that its light, fluffy smoke maintains a level of underlying sweetness at almost all times, despite its fairly thin flavor. Thus, this could be very appealing for someone who likes the non-savory aspect of an aromatic tobacco, but not the cloyingly sweet flavors of many aromatics, especially if s/he likes to smoke a pipe all day long.

After smoking, a sweet pipe tobacco aroma remains in the room—the kind that I think some folks expect from a pipe—and which would likely please many, including those "spectators" who complain about the heavy scents of many aromatics.

EVENING TREASURE

Here's an aromatic blend with a difficult-to-define caramelesque flavor. Or so it seems.

In the tin, it has a creamy, residually alcoholic aroma, like whiskey or plum pudding. It starts out tasting sweet, too, but the flavoring agents don't seem to match the density of the sweetness, nor do they provide the richness suggested by the freshly opened tin's aroma.

To my palate, it's as if this mixture was cased with heavy syrup, but with only minimal flavoring. To the eye, this contains about 50 percent (and perhaps more) black cavendish. Despite this fairly high percentage, the usually smooth and mild character of black cavendish still gets bowled over by the rather sharp Virginia base.

Halfway through a large pipe, this tastes less sweet as the aromatic quality fades and more natural Virginia sweetness becomes apparent as a background quality.

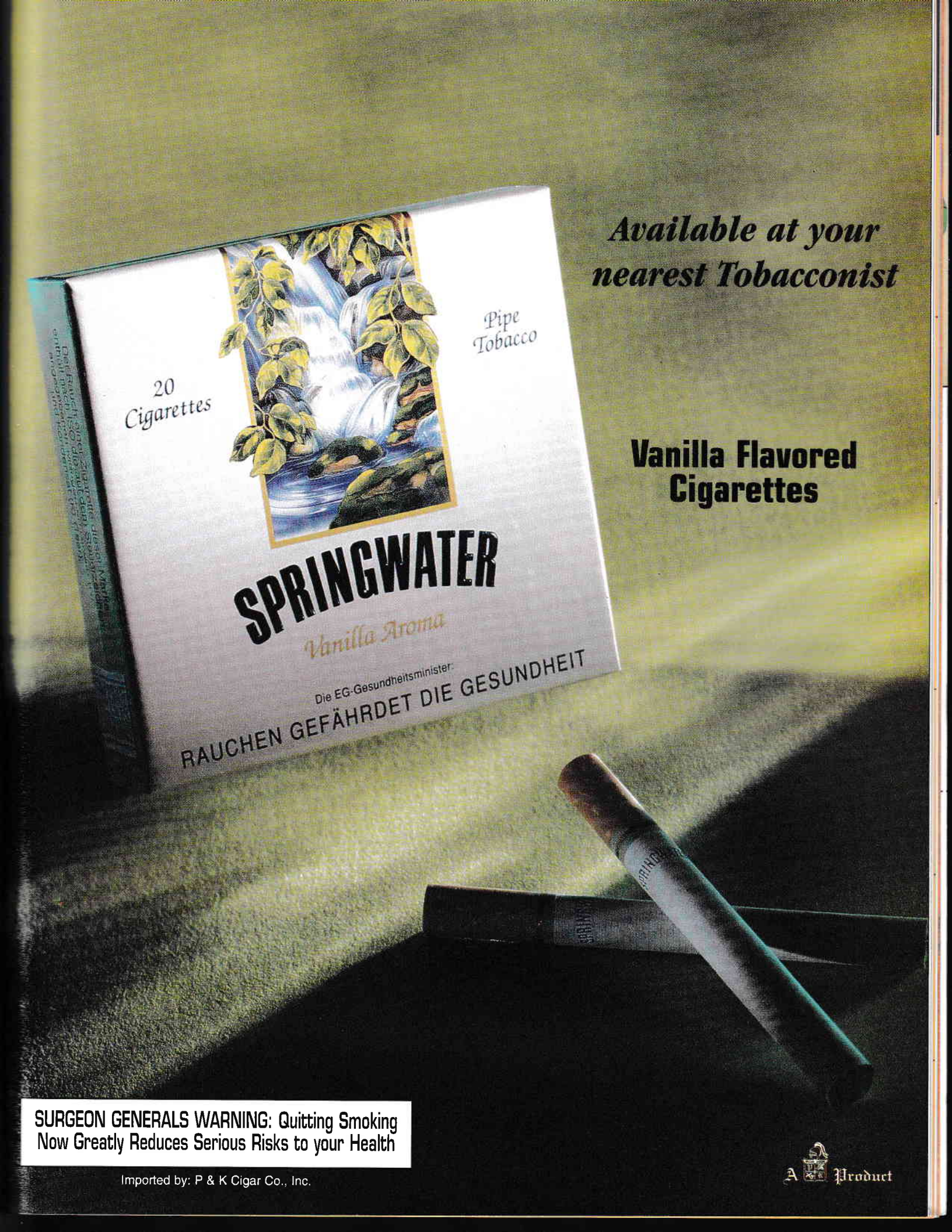
Since the zesty character of the smoke is so prominent, I presume that one would smoke this more for the sensation of its tingly smoke than for its muted flavor. Its appeal lies in the way it starts out aromatic, but finishes in a different manner. It's light in terms of nicotine, but smoke drifting off the pipe will tickle the nostrils as if it were quite strong.

I would not recommend this to a new pipe smoker due to its sharpness. It leaves a faintly sweet, bland aftertaste in the mouth, and I am too aware that I just smoked a tobacco that I should have tried to smoke more slowly. I do enjoy the light brown-sugar scent that has been bestowed upon my moustache.

GOLDEN DAWN

This mostly ribbon-cut tobacco exudes a syrupy, fruit-liqueur kind of scent that is slightly musty and almost chocolate-like at the same time. Hmmm... upon lighting up, I am surprised by the dark, mellow delivery I receive. The dominant flavor speaks of chocolate or coffee, with the surprisingly less-prominent berry essence taking a back seat and adding a note of freshness.

After smoking half a pipe of this, the taste of the casing is still there, but is flattened out, becoming more one-dimensional. Although it's a somewhat moist tobacco, it doesn't smoke wet. Overall, it's mild with a medium-bodied smoke. The room aroma is pleasantly aromatic, but not excessively so. *P&T*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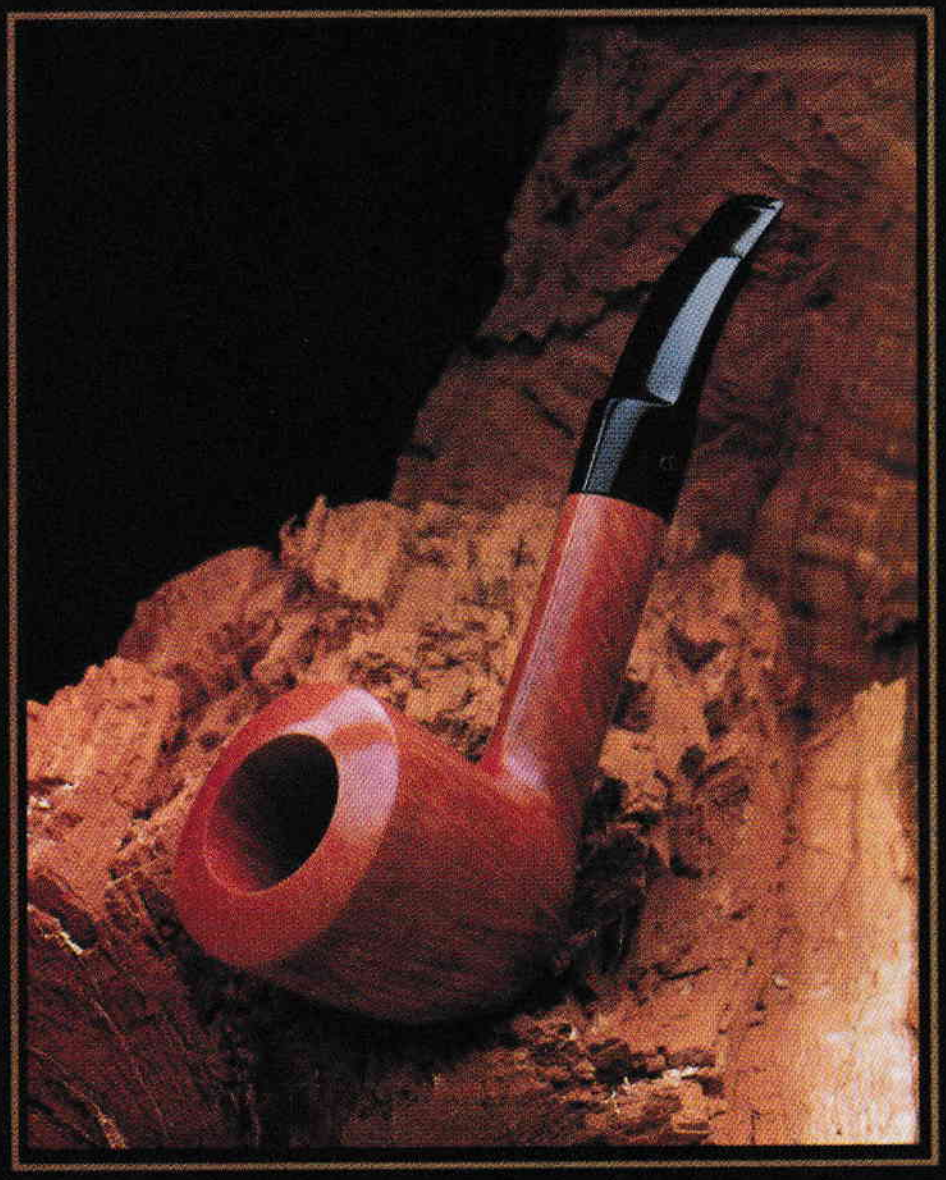

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Go West

A one-man operation since its inception, Tim West Pipes now stands on the threshold of expansion.

by A.V. Shirk

It was a new idea for the 17-year-old Tim West. He was standing in Smoker's Haven, a popular pipe and tobacco shop in Columbus, Ohio, admiring the row upon row of beautiful pipes; pipes he could not possibly afford. Sid Ritter, the quiet, well-known salesman at Smoker's Haven, was putting a question to him. "Are you handy with your hands?" He produced a shoebox containing some odd briar blocks and a few mouthpieces. This was something Tim could afford. "I bought a block or two and a mouthpiece or two," he recalls, "and went home and started fashioning my own pipes."

This proved to be the first step on a road toward a line of much-admired and sought-after pipes. It was also to be very much a road less traveled. Most pipemakers learn their craft as employees of a pipemaking firm or as apprentices to a master pipemaker or, at least, they knew a pipemaker to watch and learn from. Tim West, on the other hand, is a rare person: a self-taught artist.

West's interest in pipes grew from the example of Charles Ormerod, the pipe-smoking father of one of West's teenage friends. Ormerod was not only a pipe smoker, he was also a pipe collector who shared his enthusiasm for pipes with his young friend. About half of his some 200 pipes were rare and unusual, large and beautifully carved. Among those that West remembers were a pipe in the shape of a bull's head complete with horns and a set of two pipes carved in the shape of the heads of an African man and woman.

Inspired by Ormerod's collection and encouraged by Sid Ritter's suggestion, West took his new block of briar and soon carved his first pipe. Using ordinary woodworking tools, including the coping saw he still uses today, he fashioned the pipe in the shape of a skull. A pipe in the shape of a hand holding the bowl followed this. His third pipe was a clown's head with a briar hat for a windscreen.

This was in the fall and winter of 1967-68, and what West was doing was essentially backing into what was to become his profession. Operating without the benefit of professional advice—which would have explained to him that he should start with something simple—he developed his skills from the start on the most difficult pipes he could have constructed. "After making those three sculptured pipes, the smooth style of pipe was really rather simple," he says. "I cut my teeth on the hardest kind of pipemaking style there was."

Tim West was doing more than cutting his teeth and honing his skills. He was also laying the foundation for a profession that would make him famous among pipe smokers and, not incidentally, provide him with his livelihood. There was not much evidence of that at the time, however. After making six or seven pipes, he set pipemaking aside for what seemed at the time to be more important and pressing matters.

After attending Ohio State University and working in a cash register business, West played bass guitar in a Country/Rock band called Bootlegg. "It was a fun job, music was great, but it didn't pay a whole lot," he recalls. Not only didn't it pay all that much; it also didn't last forever. The band broke up after about three years, leaving West needing, as he put it, "something to do." Preferably something that would pay enough to provide him with food, clothing and shelter. "In the back of my mind, I always thought that pipemaking as a business would be fun; would be something I'd like to do." That being the case, he promptly moved from the uncertain world of professional music to the only slightly less stable position of entrepreneur.

In 1975, West founded T.M. West Pipes Ltd. in a small rented kiosk, shoehorned in among a diverse selection of merchants in a small, inconspicuous strip mall. His operation was in a crowded, 10-foot by 10-foot combination workshop and retail store, which consisted of no more than some shelves, a workbench and a few display cases.

T.M. West Pipes was not originally envisioned as the basis of a career. West thought of it in the beginning as a way to bring in money until he could find something permanent. And at first, that was about all it was doing. West started off by producing mostly custom-made pipes carved into whatever shape the customer wanted. He was able to sell about 10 of these a month at prices that ranged from around $50 to $75 each. This was hardly a fortune, but it was enough to cover his rent and to keep him supplied with food and a few other things. About four or five months after he opened, however, he was offered a booth at an arts, crafts and antique show in exchange for his labor in helping set it up. The show was held in four cities and it suddenly gave scores, if not hundreds, of pipe smokers a chance to see his work. One show led to another and soon West's income was coming primarily from pipes sold at craft shows. During the week, he would make pipes and sell them through his shop. But on weekends, he would travel to fairs, festivals and craft shows.

His pipemaking at that time was labor-intensive; almost everything was done by hand. The lack of space made it impossible for him to use large, professional wood-

working tools, which he was not able to afford anyway. He used a coping saw for all his cutting and a rasp for the shaping. To form his bowl holes, he clamped each incipient pipe in a vise and, bracing himself on the edge of the bench, drilled the hole with an electric hand drill that was guided only by his eye and his experience. All sanding was done by hand at first, although he later acquired an electric padded sanding wheel that was small enough to fit into his restricted work area. For five years, from 1975 to 1980, West produced his pipes in this almost makeshift combination workshop and retail store. "A starving artist is what I was," he now recalls.

Actually, West was doing quite a bit better than your average "starving artist." What Tim West did was to not only establish himself as an outstanding craftsman, but also simultaneously set up, from scratch, a successful business. Anyone acquainted with the odds against accomplishing either of these things might have contemplated West's chance of doing both with a grim smile. One person who may not appreciate what West has done, however, may be Tim West himself. When you talk to him today, you get a clear picture of what he went through in those days, but you also get the impression that he may not fully appreciate how remarkable his success is.

After five years in his cramped kiosk, West found himself in a position to move to better quarters. In September of 1980, he set up Tim West Pipes and Tobaccos, a full-line tobacco shop that featured cigars, cigarettes, tobaccos, a complete line of accessories including men's gifts and, of course, pipes, his own as well as others. The demands of his new shop drastically cut back his pipemaking for a couple of years, but he still kept doing craft shows from time to time. The craft show business insisted on growing, however, and pretty soon West found himself doing some 25 shows a year while the store was largely being run by his employees in his absence. It was an absence that was becoming more the rule than the exception. West may have considered himself the proprietor of a tobacco shop, but his reputation and his income were both increasingly based on his pipemaking. At a good craft show, West might sell as many as 50 pipes in two days. "Sometimes I had back-to-back shows, and if I didn't have the inventory for the second one or third one coming, I'd come back home and have

to make another inventory in just four or five days...it could get very hectic," he recalls. Most Tim West pipes in those days were standard production models that sold for $30 to $40 each with special pipes that might sell for as much as $75.

In 1991, he sold the store and devoted himself to pipemaking full time. "So, I came home, started working downstairs and doing wholesale. And that business has been great! That's just really taken off!" Tim West today produces 1,200 to 1,500 pipes a year, which are proudly carried in 50 to 75 stores all over the country.

Tim West's workshop, in the basement of his home in north Columbus, Ohio, would delight the heart of anyone with a love for fine craftsmanship. There are no production lines or mass production machinery; there is only Tim West, working alone, surrounded by what appears to be a random and cluttered collection of saws, drills, wax, a lathe, stain, rasps and many other tools and supplies, some of whose functions may be immediately obvious only to another pipemaker. It is, however, neither random or cluttered. It is simply organized to suit West's working habits.

West now has many of the power tools for which he had neither the money nor the space in his early days; but his work habits don't seem to have been entirely updated. He approaches the power tools as though they were large-scale hand tools. Although he does, occasionally, clamp down a piece of briar for some specific step, much of the time an incipient pipe simply develops in his hands as he holds it to a band saw or sander. "I drill my draft holes by hand," he says, his words not quite drowned out by the sound of his hand-held electric drill. "I think a lot of pipemakers probably drill their draft holes by a jig with a drill press, and I've got a jig set up on it but I never use it. I always drill just by eyesight." He then suits the action to the word by drilling—by hand—a hole he couldn't possibly see, which nevertheless came out at the exact center of the bottom of the bowl.

If Tim West Pipes has no production line in the commercial sense, it certainly has a production path. In a far corner, behind the furnace, are a set of chicken wire bins that hold blocks of Grecian briar sorted by size and shape. Conveniently at hand is a band saw on which West does the initial shaping. Here, a block of briar begins to take on what will become the shape of the finished pipe. It is impressive to watch West work at this station. He holds the block of wood up to the band saw, judging by eye how much should be cut from each section, while the band saw slices easily through the briar. It's a process that requires him to count his fingers occasionally. When this step is com-

pleted, production emerges from behind the furnace and moves to a horizontal boring machine, one of the few tools on which the pipe is actually clamped. Here, the bowl hole and mortise hole are drilled. When the draft hole is drilled and the stem's tenon is shaped and fitted, West then has a crude, but smokable, pipe. The rest of the production consists of the laborious and time-consuming process of cutting and sanding the pipe to its final shape, possibly staining it, and then waxing it to bring out the full beauty of the grain. Until recently West hand signed each of his pipes with a sharp awl. Now, each pipe is marked with a metal stamp.

West usually produces his pipes in batches of 50 or so, performing each step on the whole batch before moving on to the next step. A Tim West pipe is the product of labor tempered by judgment. The grain of each piece of briar is constantly assessed and the shaping is modified to take best advantage of the grain or to compensate for flaws that turn up as the pipe develops. Some pipes have to be rejected because flaws emerge that are too serious to be overcome. But over the years, his judgment of the potential in a block of briar has increased along with his ability to deal with difficulties that may arise as the pipe takes shape. He now has very few rejects.

And what do West's pipes actually smoke like? I first learned about his pipes when I received one as a gift a few years ago. I had never heard of Tim West or his pipes and I had no idea what to expect. I soon learned! I was surprised at how well the pipe smoked and what an easy, comfortable draw it had. From the first bowl, it smoked as well as some of my favorite pipes of many years. I now have three Tim West pipes and they are among the finest I own.

It is not clear what the future holds for Tim West Pipes. West's present annual production of 1,200-1,500 pipes is just about all he can turn out. Any expansion of the business would require him to take on help and delegate some of the work. It is certainly possible to do this without compromising quality, but it would require a fundamental change in the operation. No longer would each Tim West pipe be individually handcrafted from start to finish by Tim West himself. West has said he has no plans to do any such thing. If, however, the demand for Tim West pipes continues to increase, we can expect to see a corresponding rise in their prices. There is another possibility, however. West's father-in-law, Jim Seeman, has been apprenticing with West and is learning the craft. Seeman, a retired machinist, has also been helping West develop specialized cutting and shaping tools. Also, West's 15-year-old son, Collen, has recently shown an interest in the business. So it is possible that Tim West Pipes could develop into a family enterprise.

For most of us, however, the important thing is that some of the most carefully crafted, finest smoking pipes are available at very reasonable prices. *P&T*

Nomenclature

Until 1980, West hand-marked his pipes by writing "T.M. West, Ltd." on the shank with an awl. Pipes made from 1980 to 1997 are marked "Tim West." In 1998, however, he started marking his pipes with a metal stamp that reads:

Tim West
Columbus, USA
Handmade Briar

He intends to use a different stamp each year from now on.

Tim West Pipes are available in five qualities.

1. Fully Rusticated	**$35-$60**
2. Partially Rusticated	**$40-$65**
3. Smooth with dark stain	**$45-$75**
4. Smooth with medium light stain	**$50-$100**
5. "Best of the West"; smooth with outstanding grain and natural color	**$60-and up**

Tim West also custom-makes pipes on special order.
To find the retail store nearest you carrying Tim West pipes, call Tim West Inc., 614.761.3465.

Former Pipes

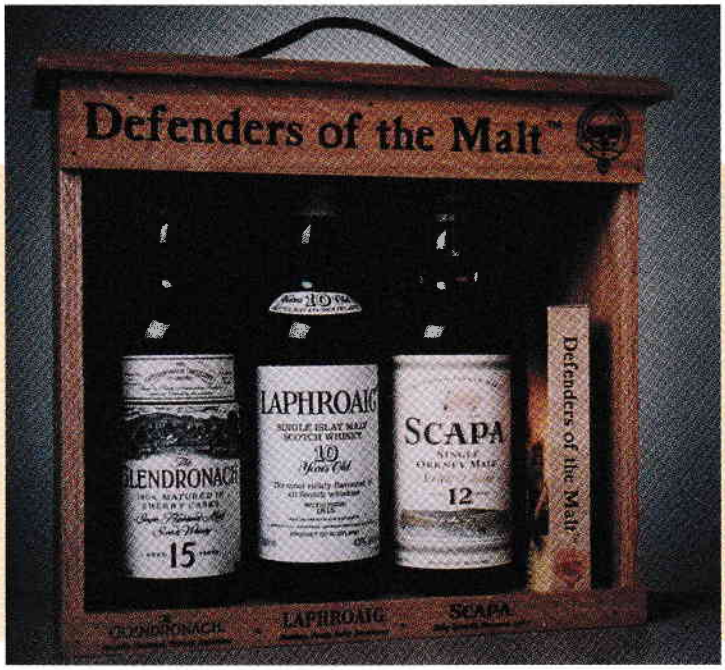
Handmade, one-of-a-kind Danish pipes by Hans Nielson, whose nickname since childhood has been Former. For the name of a tobacconist carrying Former pipes near you, contact F&K Cigar Company, 9420 Page Avenue, St. Louis, MO 63132, or call 800.848.1480.

Fribourg & Treyer Snuff

The Sheffield Exchange is again bringing Old World pleasures to the New World with the introduction of Fribourg & Treyer to its line of English nasal snuffs. For more than 270 years Fribourg & Treyer has been tobacconist and purveyor of snuff to European royalty. Today, F&T's 13 distinctive, non-mentholated flavors are enjoyed by all walks of life, especially in an increasingly "smokeless" world. With a rich, full-bodied bouquet, F&T snuffs allow the tobacco connoisseur the opportunity to enjoy tobacco in "no smoking" situations. Ask your tobacconist about Fribourg & Treyer, or for further information contact The Sheffield Exchange Ltd. at 6251 Violet Circle, Mechanicsville, VA 23111, telephone 804.746.7900, fax 804.559.3864, or visit *www.sheffieldexchange.com.*

Pipe smoker's pamphlet

Richard Carlton Hacker, author of *The Ultimate Pipe Book* and producer-host of "The Ultimate Pipe Video," has written a pamphlet to help new and experienced smokers with the basics of pipe smoking. Titled *How to Get More Pleasure From Your Pipe*, the pamphlet offers tips for buying a new pipe, cleaning it, filling and smoking it, and even helps with choosing tobaccos and accessories. For additional information contact Richard Carlton Hacker, P.O. Box 634, Beverly Hills, CA 90213; phone 818.783.2477, or fax 818.995.0463.



Defenders of the Malt Gift Pack

To introduce American consumers to three distinctive and diverse single malt scotches, Hiram Walker has created "Defenders of the Malt" as a marketing and consumer education program. The Defenders of the Malt program consists of three single malt Scotch whiskies, The Glendronach 15 Year Old, Laphroaig 10 Year Old and Scalpa 12 Year Old. These single malt whiskies offer the ultimate in quality, diversity and authenticity and are being promoted together to feature the range of flavors and products that constitute Scottish whisky throughout its evolution. Distributed by Hiram Walker, the Defenders of the Malt program has a Web page at *http://www.defmalt.com.*

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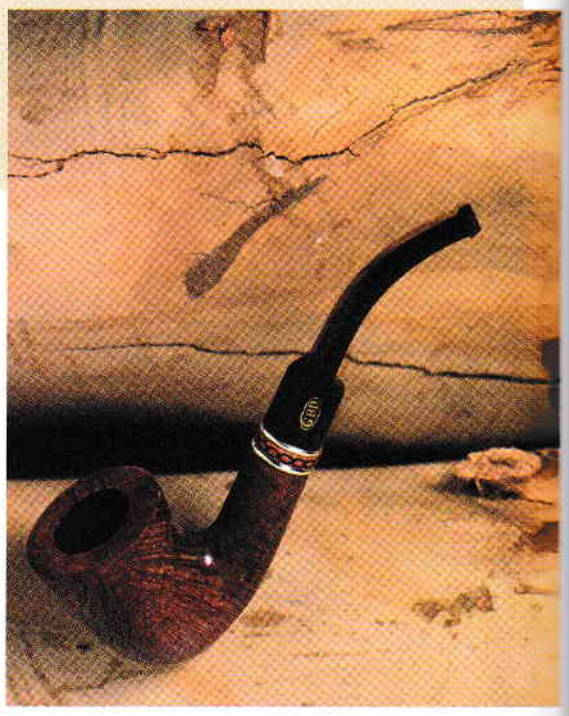
Single Malt Scotch

This poster, "Single Malt Scotch," features more than 70 of the most well-known single malt scotches and is a must for avid Scotch fans. The poster was created and annotated by Jennifer Trainer Thompson and photographed by Kristen Brochmann. The poster is 24x36 inches and retails for $15, plus $3.50 shipping and handling. Call 800.241.2665 for further information.

GBD

GBD Pipes are available in a huge variety of shapes, styles and prices. The pipe pictured here is a 736 Gold. For information on retailers near you, contact Holl-co-Rohr, 20717 Marilla Street, Chatsworth, CA 91311, or call 800.24SMOKE.



F.G.T. Sportsman Lighter

Similar in style to the popular Nimrod pipe lighter of a previous generation, the Sportsman lighter offers durability and reliability in a practical design. With a compass built into one end of the lighter, it is the perfect camping and sporting pipe lighter. Available at fine tobacconists everywhere, or for further information call F.G.T. Enterprises at 800.783.3481, or e-mail *fgtent@mindspring.com.*

The Smoker's Signature Tobaccos

One of 17 hand-blended offerings from The Smoker, Favorite is an English blend with strong Virginia character. Blended with top Cyprian Latakia and Perique, it is a slow-burning blend, original to The Smoker since 1932. Other Virginia and English traditional blends are available in 50-gram tins, 100-gram tins and 8- or 16-ounce bulk packages. For further information call 518.462.1302 or 518.462.9415, or fax 518.462.9408.

Jack Daniel's Single Barrel Tennessee Whiskey

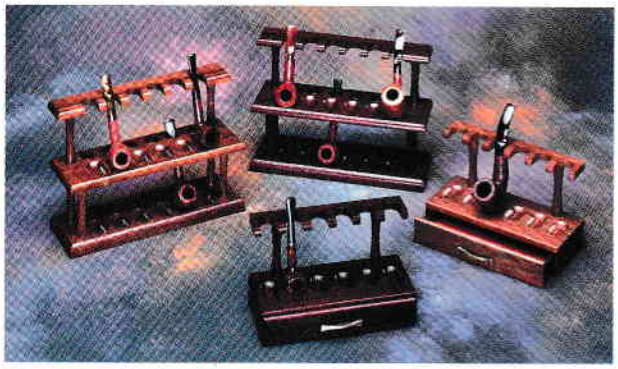
Jack Daniel's Single Barrel Tennessee Whiskey is the world's first charcoal-mellowed single barrel Tennessee Whiskey. The new 94-proof whiskey is limited to a production of only 10 barrels a day. Each bottle wears a handwritten neck label identifying the individual rick and barrel number from which the whiskey was drawn. The new decanter-style bottle features a cork stopper and Mr. Jack Daniel's signature raised in the glass. Jack Daniel's Single Barrel is available in a 750 ml bottle for approximately $35 to $40, depending on individual state taxes.

Borkum Riff

Swedish Match, now the sole U.S. distributor for Borkum Riff, has started a new marketing campaign promoting the popular line of pipe tobacco. Available in 60 countries worldwide, Borkum Riff is available in a variety of flavors, including ultra light, bourbon whiskey, cherry liqueur, black cavendish and cherry cavendish. Each flavor is available in convenient 1.5-ounce freshness pouches, and both ultra light and bourbon whiskey come in 7-ounce tins. For the retailer nearest you, call Swedish Match Pipe Tobacco Division, 804. 287.3200, or fax 804.287.3208.

Decatur Industries

Pipe racks from Decatur Industries offer a stylish and practical statement for storing and displaying your pipes out of harm's way. For further information, call Dacatur Industries at 800.556.7111 or fax 219.589.8130.



Opus One Pipe Tobacco

New from Davidoff of Geneva, this blend is specially fermented wild cut black Virginia, with light lemon grades, refined with a touch of burley. Available at fine retail shops.

Striker Pipes

The Striker "Long Draw" system provides 21 to 35 inches of draw through the pipe to provide a mild, cool smoke. Currently offered in three sizes, the Striker system acts as a reservoir, pulling heat out of the smoke. Tobacco residue and fluids are trapped to ensure smooth flavor without bitterness. The system is guaranteed for life, and is cleaned by running water through the system and blowing it out. For the Striker retailer nearest you, call 724.776.4379, fax 724.625.1961, or e-mail *striker@nauticom.net.*

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Bourbon Museum

The Oscar Getz Museum offers an intoxicating array of artifacts to quench one's thirst for information about bourbon.

by Mary Branham

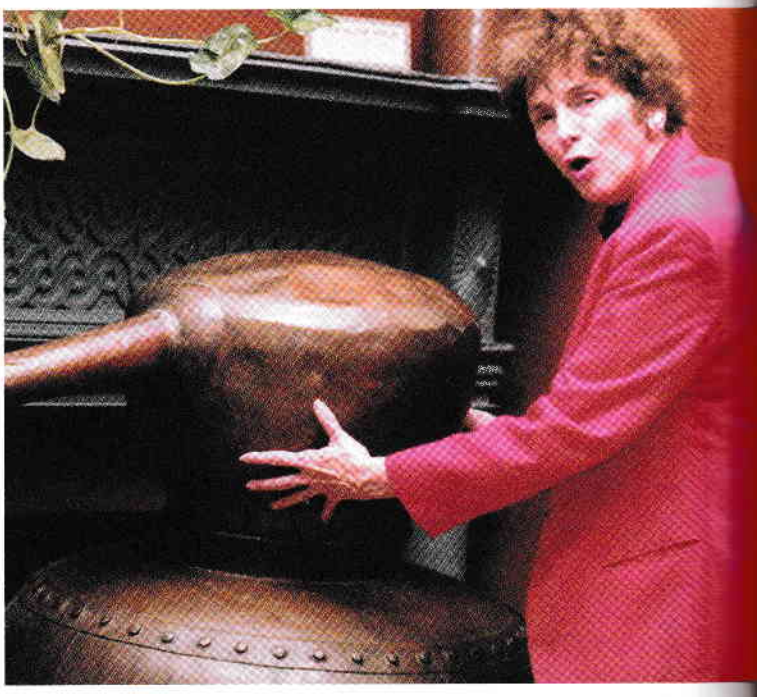
An old still sits disconnected in the Oscar Getz Museum of Whiskey History, surrounded by grain and by barrels and bottles that might have held the bourbon the still made. Hanging in the Kentucky sunshine beaming through a window in the museum are delicate stencils made of copper and glass that were once used to mark information on the bottom of a barrel of bourbon. Down the hall, a bourbon stillyard seems to await filling to measure the weight before the barrel is stored away to age for two or more years.

They're remnants of a bygone era, replaced by modern-day techniques. But visitors can step back in time to the early days of distilling in Kentucky at the Getz Museum in Bardstown. Elijah Craig, a Baptist minister, gets a lot of the credit for creating bourbon.

But there were others who could have been the first to make the Kentucky corn whiskey. It could have been John Ritchey. Or Evan Williams. Or Jacob Spears. Or Jacob Beam.

"When you look at the whole history of it, we cannot absolutely document any of these distillers," says Flaget Nally, curator of the Getz Museum. "They were all here early. They were all working on the same type of product. They were all equally interesting and equally good." It was probably in the late 1700s when the first bourbon was made, according to Nally. Pioneers came to Kentucky with some

Bottles of old bourbon fill display shelves at the museum. These bottles are from the Depression era. Many are stamped for medicinal purposes, which was the only way bourbon and other liquors could be obtained during that time period. At right, Flaget Nally describes the inner workings of an old still that is on display at the Oscar Getz Museum in Bardstown, Kentucky.



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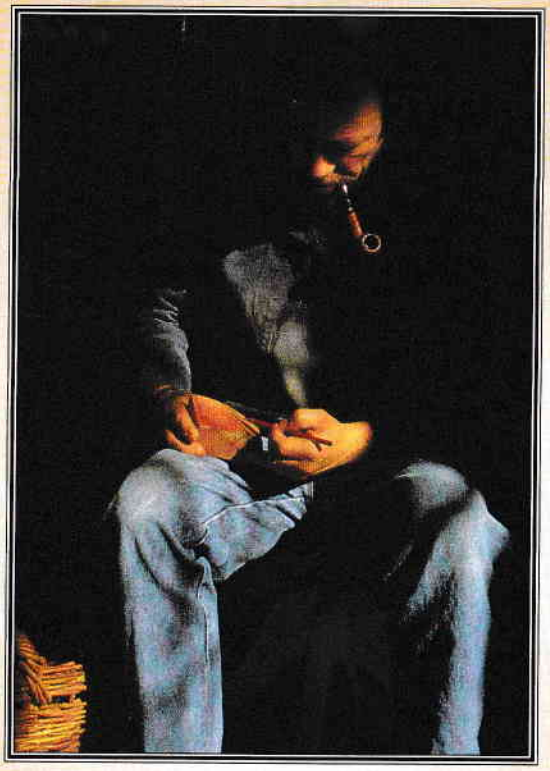

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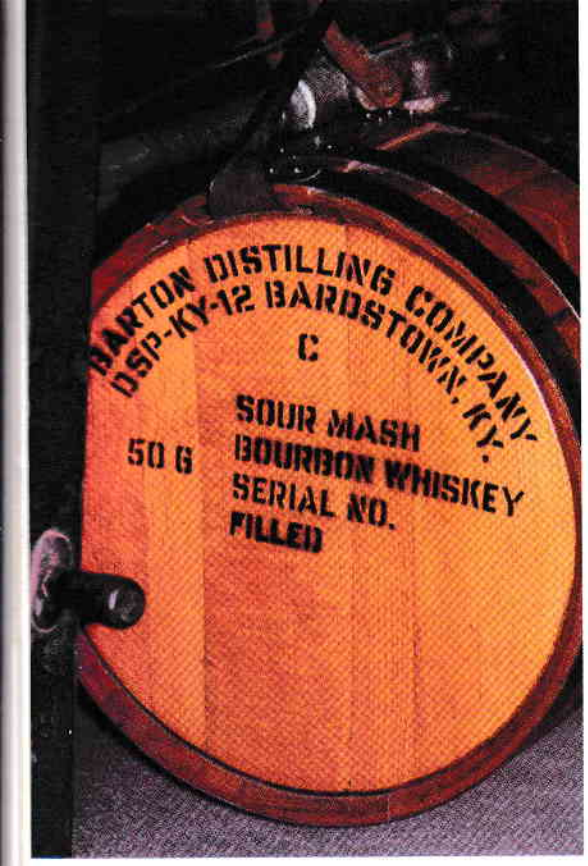
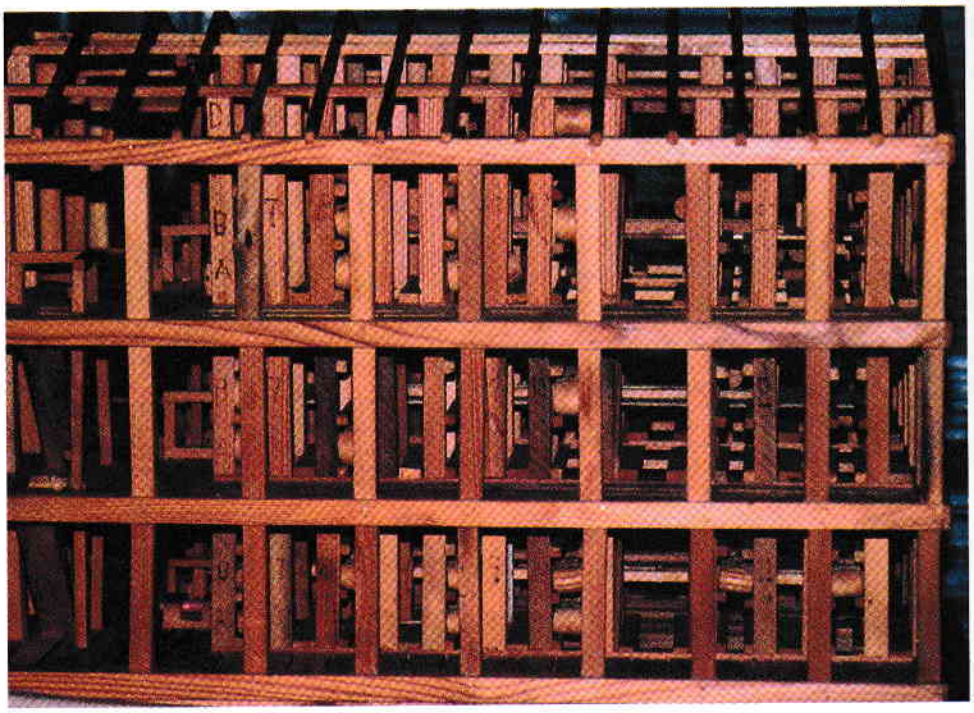


This is a model in miniature of a three-story Maker's Mark warehouse. It provides an idea of how grain elevators worked within the whole structure.



knowledge of distilling whiskey. But it was all rye-based. And corn was the crop of choice in Kentucky.

"When they got here, with their distilling information, their recipes and all their know-how, they discovered in Kentucky these marvelous ingredients that made distilling distinctively perfect," Nally says. The water: "The limestone waters were so clear and sparkling running over these big rocks, clean and falling right into the barrels."

The barrels: "The barrels were right out there in the forest...these huge white oak trees. They were so plentiful that it looked like it was handmade for them."

The grains: "They had big crops of corn."

"So here you are," Nally says. "You've got your grain. You've got your barrel and you've got your water."

While other pioneers moved west, those really interested in distilling stayed in Kentucky and got serious about the bourbon business.

Nally, who wrote the passage on bourbon in the *Kentucky Encyclopedia*, says there was a lot of trial and error in those early days. "A lot of the products in the old days were not good. They were just in the trial stage."

"It's down so pat now and so beautifully done in Kentucky that they don't have to sweat all this," Nally says. "But in the beginning it was a huge task to bring this into being."

The process for producing bourbon is very distinctive. To make what Nally describes as a "warm, comforting" uniquely American taste, the exacting process requires a makeup of at least 51 percent corn, 10 percent rye or wheat and 15 percent barley. The mix of grains is cooked for several hours to release a high concentration of starches, which are converted to the sugar maltose with the help of an enzyme from barley malt. A cultured of yeast, aided by the limestone water, breaks down the grain sugar to alcohol, flavoring components and carbon dioxide.

"With the breakdown of starch to sugar, it is brought to the fermenter with a little of yesterday's starter and a strain of yeast," Nally says. Fermentation is a big part of the process and will last from three to five days.

"The yeast," Nally says, "gives it its life, and it will bubble and pop and go into this huge transition and it will act like an ocean. It looks like rapids." With that she demonstrates the whirring sound of an ocean, then stops abruptly.

After three or four days, she explains, all is quiet. "This huge vat is just sitting there, and that's called beer," Nally says.

The beer is then heated and brought to a still that is a two- to three-story column. Vapors are pushed to the top and grains come down through perforated plates into a re-drying system. That grain mixture is used as food for livestock.

The liquid mixture is taken through coils and condenses and runs as white lightning into the tailbox. Master distillers open the tailbox to gauge the proof of the white lightning. It then runs through a second little still, called a doubler, to repeat the process to bring down the proof. It'll then run down to the cistern to be watered down "and it's still white lightning," Nally says. "There's no color."

That product is watered down to 110 proof and put in charred white oak barrels for two years. There are four sets of char, each with a different density "depending on how you want your whiskey to come out." The charring gives bourbon its reddish color, as well as its flavor. Charring "would depend on how much flame and heat" is used. Nally says darker char would have a deeper color and taste.

"All this has to happen to create bourbon," Nally says. "Just to create whiskey, it doesn't require all this. It will go its own route."

The name of Kentucky's whiskey probably came from Bourbon County, which was established in 1785 and was home to a number of early distillers. The term "bourbon whiskey" was in wide use by the 1840s to distinguish between Kentucky's corn whiskey and Pennsylvania's rye. By 1850, there were more than 2,000 distillers, many of them one-person operations. The products were not of uniform quality. In 1897, the federal Bottle-in-

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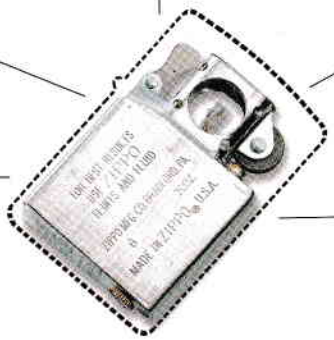

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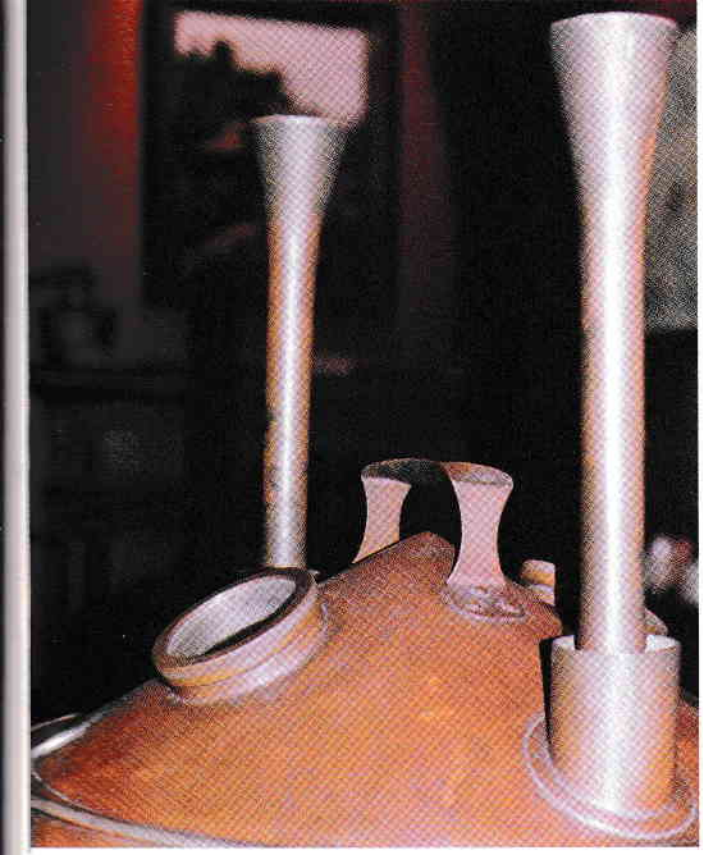
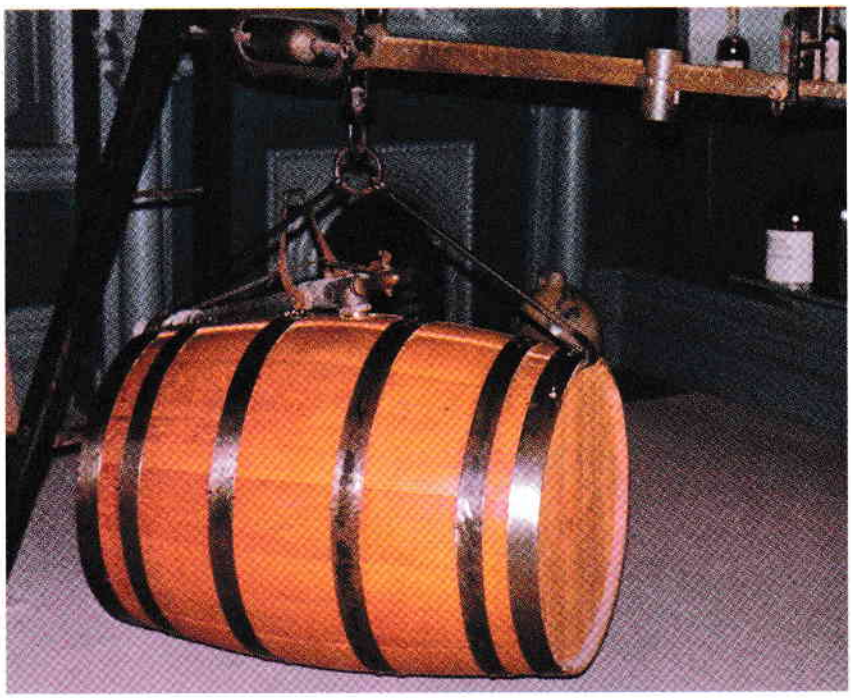
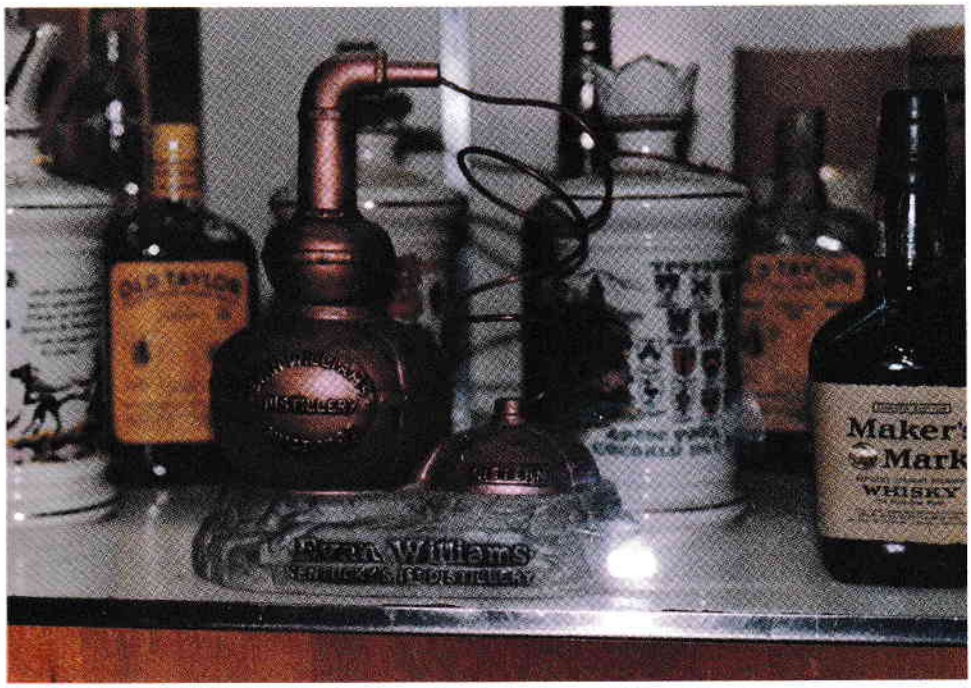


This barrel-picker was used to weigh the amount of liquor in the barrel. This is all "yesterday" material, according to Nally. "They don't use this anymore."



Bond act set the minimum number of years that bourbon and other whiskey must be aged, as well as a proof standard and manufacturing process. When Carry Nation, a tall Kentuckian, first started her crusade against alcohol, distillers didn't pay much attention. Until she sparked Prohibition. "Prohibition knocked them all completely out," Nally says. "They shut down." Many turned to making moonshine "because they were so good at it and it was the only way they ever knew how to support these big families." Others turned to farming. "Nobody starved, but nobody had any money and nobody did very well."

Bourbon warehouses were locked and bolted after Prohibition took effect in 1820. As years passed, the government decided it would take the whiskey for medicine. That meant a doctor or pharmacist would have to approve and supply a bottle of bourbon, or other whiskey. The prescription might read something like "Take two tablespoons of Old Tom Moore for your cold, sore throat..." Nally says.



When Prohibition was lifted, many never recovered. Others, such as Jim Beam, came back and were better off than they were before Prohibition. "There had been many, many distilleries here before, and after Prohibition, there were 10 or 11, Nally says.

The Getz museum walks visitors through the story of bourbon, from George Washington's charge to have distillers pay the federal excise tax, to old stills and equipment used to make and weigh the product, to the special giveaway bottles and flasks distillers used to advertise their product and reward special customers.

Oscar Getz, who began distributing whiskey in his native Chicago in 1944 and later purchased the Old Tom Moore distillery in Bardstown, was upset by "the crumbling remains of distilleries and warehouses" in Kentucky. He decided to "rescue all the available relics of a bygone industry and era to preserve them for all to see," Nally says.

And though the equipment and some of the players have changed, the story of bourbon continues to be written. Nally says it's a uniquely Kentucky story.

"Some people like to claim it, but Kentucky is bourbon country," Nally says. "This is our heritage.

"We're so proud of our bourbon history because it was so unique in how it all happened. It just happened." ***P&T***

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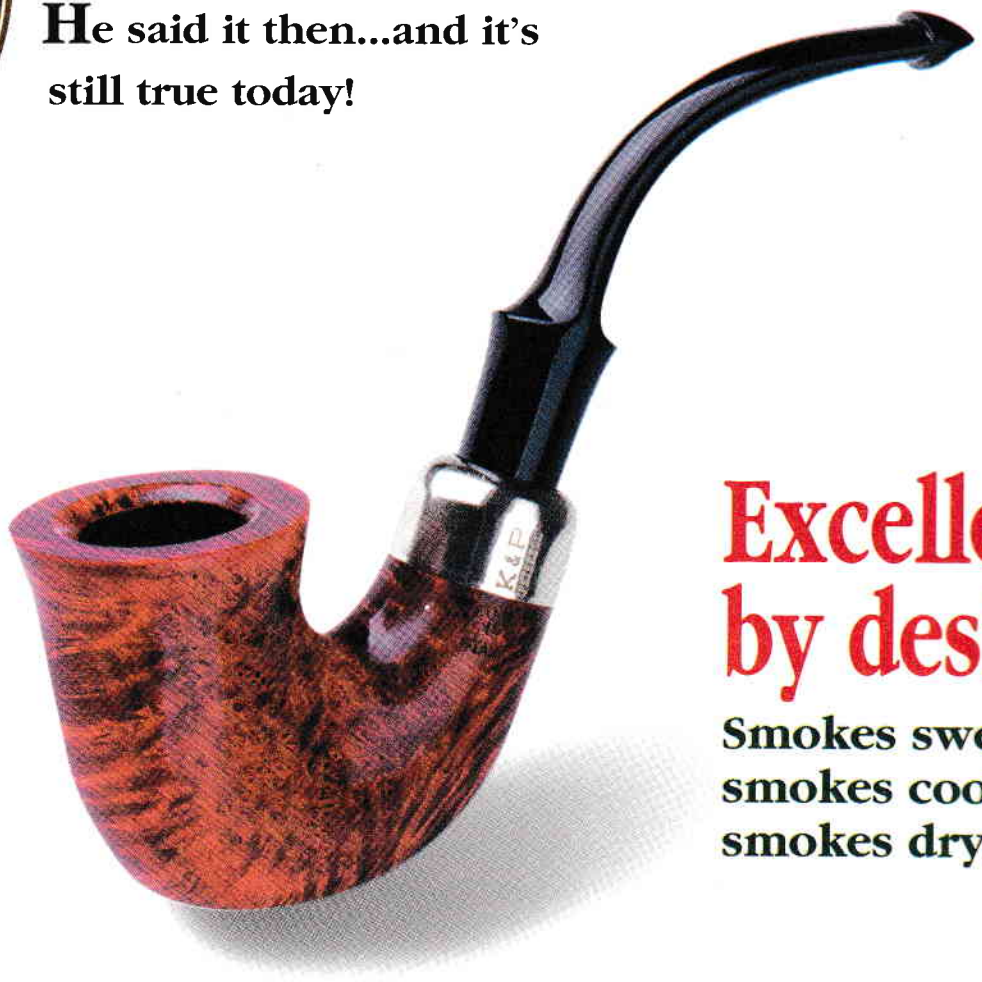

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The Peterson System Pipe was developed scientifically to deliver the best in smoking pleasure. The heart of The System is the unique graduated bore in the mouthpiece. This makes the suction applied by the smoker fifteen times weaker by the time it reaches the tobacco chamber. The result is that all the moisture flows into the reservoir and, thus, cannot reach the smoker's mouth.

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Arrowhead Pipe Club
This club sponsors such events as the Michigan Regional Pipe Smoking Contest, which took place May 3, 1998, in Durand, Michigan. For further information, contact Dan Spaniola, Arrowhead Pipe Club, c/o Paul's Pipe Shop, 647 South Saginaw Street, Flint, MI 48502.

Birchall's International Pipe Association (BIPA—The Sandpipers)
The Sandpipers meet monthly at 8 p.m. at the Warwick Hotel, New South Prom, Blackpool, United Kingdom. The club encourages worldwide friendship among pipe smokers. Activities include smoking competitions, tobacco tastings, video evenings, guest speakers and anything pipe-related. For further information contact BIPA, The Pipe Shop, 10, Clifton Street, Blackpool, FY1 1JP, United Kingdom.

The Calumet Pipe Club of North Alabama
The Calumet Pipe Club meets the first Thursday of each month, currently at Finnegan's Pub near Memorial and Drake in Huntsville, Alabama. The philosophy of the club is to promote good fellowship and education through guest lectures, videotapes and shared experience. For further information, check out the club's Web page, *www.hsv.tis.net/~sceptic/pipepipe.htm*, call 256/880-0189 or 256/539-6431, or e-mail *sceptic@traveller.com.*

C.A.O./Ismet Bekler Pipe Show Tour '98
World-famous master meerschaum carver Ismet Bekler will be appearing at the following locations and times to carve, sign pipes and photos, and answer questions about his craft: Aug. 13, 1998, Schwab's Pipe & Stuff, Lexington, Kentucky, 606.266.1011; Aug. 15, 1998, Antiques Pipe Shop, Houston, Texas, 800.925.2442; Aug. 19, 1998, Barclay Rex Pipe Shop (Lexington Ave.), New York, New York, 212.888.1015; Aug. 20, 1998, Barclay Rex Pipe Shop (Maiden Lane), New York, New York, 212.962.3355; Aug. 21, 1998, De La Concha Tobacconist, New York, New York, 212.757.3167; or call 800.BEST.CAO for information on any of these appearances.

Capital Area Pipe Smokers (CAPS)
Based in Fairfax, Virginia, this is a long-established club with a solid membership of approximately 40 dedicated pipe smokers. The club hosts field trips to tobacco-related sites and frequently hosts guest speakers at its meetings. For meeting times and other information, contact George Riddle at 703.385.3033.

Central Oklahoma Pipe Enthusiasts (COPE)
COPE meets monthly at locations in and around Oklahoma City. Times may change. For further information contact COPE, P.O. Box 7034, Moore, OK 73153; or e-mail *jhaldeman@bix.com.*

Chesapeake Pipe Club
Informal meetings one Monday per month at 7:30 p.m. at Rothwells Grille, 106 West Padonia Road (Corner of York and Padonia), Timonium, Maryland. For further information call Bill Maitz, 410.825.8940.

Chicagoland Pipe Collectors Club
This is the club that hosts the immensely successful Chicago Pipe Show each year. For meeting times and locations, call Frank P. Burla at 630.434.7144 or Michael Reschke at 630.620.5033.

Christopher Morley Pipe Club of Philadelphia
Meets the third Wednesday of every month at Chris' Jazz Cafe, 1421 Sansom Street, at 7 p.m. For further information call Bob Page at 215.567.2972.

Conclave of Richmond Pipe Smokers (CORPS)
14th Annual Pipe Smokers' Exposition & Celebration
The annual CORPS pipe show will be held in Richmond, Virginia, on Columbus Day weekend, Oct. 10 and 11 this year, at the Holiday Inn Select, Kroger South Conference Center, 10800 Midlothian Turnpike, Richmond, Virginia. Room reservations may be made by calling 804.379.3800; a special rate is offered for those who mention the Exposition. For more information contact CORPS at P.O. Box 34023, Richmond, VA 23234, call 804.342.0761, or e-mail *CorPipeSmk@aol.com.*

The Corona Club
Approximately every six to seven weeks this pipe and cigar club meets in central New Jersey for an upscale dinner and an evening of smoking enjoyment. Membership dues are $75 per year, and dinners are paid for separately. Interested parties should contact Burt Zitomer at 973.301.0001.

Dallas/Fort Worth Pipe Smokers Club
This club meets at 7:30 p.m. on the third Wednesday of every month at the Londoner Tavern, 4291 Belt Line Road, Addison, Texas. Contact Ed Price, *epr065@airmail.net.*

Greater Kansas City Pipe Club Swap/Sell Pipe Show
Two-day show running on Saturday, Nov. 7, 1998, from 10 a.m. to 5 p.m. and Sunday, Nov. 8, from 9 a.m. to 3 p.m. Door prizes, raffles and a pipe smoking contest (club challenges accepted) are scheduled. Tables are $70 for the two days. For room reservations call the American Inn at 800.905.6343 ($59 per night).

The Greater Kansas City Pipe Club meets on the third Thursday of each month at Cigar & Tobak, 103 Metcalf Center in Overland Park, Kansas, at 8 p.m. For more information on either the show or the club, call Mark Wilson at 816.525.1137 or e-mail Dale Adkins at *dadkins@kc-primary.net.*

Goodfellows Pipe Club
If you live in Hawaii, or are just vacationing there, Goodfellows Pipe Club invites you to attend its meetings, held the second Thursday of each month from 6 to 9 p.m. at the Cigar Emporium, 98-199 Kamehameha Highway, Suite A-9, Aiea, HI 96701. For further information contact Dale James Neff at 808.484.5755, or fax 808.484.5757.

Hardwick's Pipe Club
This pipe club, which was started in March 1998, meets at Hardwick's Briar Shoppe in Fresno, California, on the third Sunday of each month at 6 p.m. With 30 active members, HPC is scheduling a variety of activities, including talks from representatives of different pipe and tobacco companies. For more information contact Douglas A. Pitts at Hardwick's Briar Shoppe, Manchester Center, 3402 N. Blackstone, Suite 124, Fresno, CA 93726, call 209.228.1389, or e-mail *dpitts@gte.net.*

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Hudson Valley (N.Y.) Pipe Club
Formed in 1997, the Hudson Valley Pipe Club meets the second Wednesday of every month at 6 p.m. Since the meetings take place at a number of different restaurants in the Mid-Hudson Valley, contact one of the following people for location and further information: Al DiFalco, 914.756.2574; Rob Denholtz, 914.462.0751 or *den@ulster.net*; Steve Abrams, 914.679.8430 or *snabra@aol.com.*

Nashville Area Pipe Smokers (NAPS) Pipe Show
One-day event to be held Aug. 8, 1998, the same day as the RTDA (Retail Tobacco Dealers of America) trade show begins, in Nashville. Featured will be some of the finest pipemakers in the world. Scheduled to attend are Jess Chonowitsch, Lars Ivarsson, Julius Vesz, Bill Taylor, Per Hansen and Ulf Noltensmeier of S. Bang, J.T. Cooke, Giancarlo Guidi of Ser Jacopo, and Mike Butera.

For room reservations, call the Ramada Inn, Music Valley Drive, Nashville, 615.889.0800. Table reservations and additional information may be obtained by calling Keith Moore at 888.292.9576.

New York Pipe Club/Show
The New York Pipe Show is held twice a year, and the next one will be Saturday, Sept. 12—the Saturday immediately following Labor Day—at the Ramada Hotel in Newark, New Jersey, just 10 minutes from the Newark International Airport. The hotel runs shuttles from the airport every 20 minutes, so you are assured of reliable transportation. Reservations may be made by calling the Ramada Hotel at 800.223.8285.

The New York Pipe Club meets the first Tuesday of every month at Muldoon's Pub, 3rd Ave., between 43rd and 44th streets, at 6 p.m. Dues: $2 per meeting. For further information contact Sailorman Jack, 212.288.3832.

The North American Society of Pipe Collectors
1998 Swap/Sell Pipe Show
Double-check your calendar, as this show has changed its date to Aug. 29, 1998, from 9 a.m. to 6 p.m. The location remains the same however: The Holiday Inn at 328 West Lane Avenue in Columbus, Ohio. Call 614.292.4848 for reservations; remember to mention the show for a special room rate.

This year's NASPC Show promises to be the largest yet, with 83 tables available. Several great pipemakers have already signed up: Tim West, Jim Seman, Paul Bonaquisti, Sam Learned and Steve Weiner, and more will undoubtedly follow. Mel Feldman of The Smoker in Albany, New York, will have seven tables of new and estate pipes; PCCA (Pipe Collector's Club of America) will have its usual fine selection of tobaccos and new pipes, and dozens of other fine collectors and retailers will be on hand. Don't miss this fine show.

With 400 members in 23 states and Canada, this club also publishes one of the finest newsletters you will find. For more information on the show, or for a complimentary newsletter, contact Bill Unger at 614.252.2904 or *ohio@pipes.org.*

Pipe Club of Bridlington
A growing club in Northeast Yorkshire, England, the Pipe Club of Bridlington boasts memberships from around the country, as well as a few honorary American members. For further information contact Club Secretary David J.F. Manders at *d.manders@cirgin.net.*

Royal Canadian Mavens of Pipes
With more than 100 members from the U.S., Italy, Japan, England, Denmark and, of course, Canada, this club holds monthly meetings at rotating locations in the Greater Vancouver area. It also produces a quarterly newsletter, *Latakia Clouds.* For further information write to 406 Bruneau Place, Aldergrove, B.C., Canada V4W 3K9.

St. Louis Pipe Club
The St. Louis Pipe Club meets twice monthly to discuss topics of interest to pipe smokers and collectors. Meetings are informal and include discussions on pipe-related books and literature, and the sampling of tobacco blends. Meetings are on the second Saturday of each month at 9 a.m. at John Dengler Tobacconist, 700 S. Main, St. Charles, Missouri; and the fourth Saturday of each month at 8 p.m. at the Train Depot, 14070 New Halls Ferry, Florissant, Missouri. For further information contact Jay Milton at 314.837.5902 (days) or 618.656.7584 (evenings), or Bob Calloway at 314.946.8555.

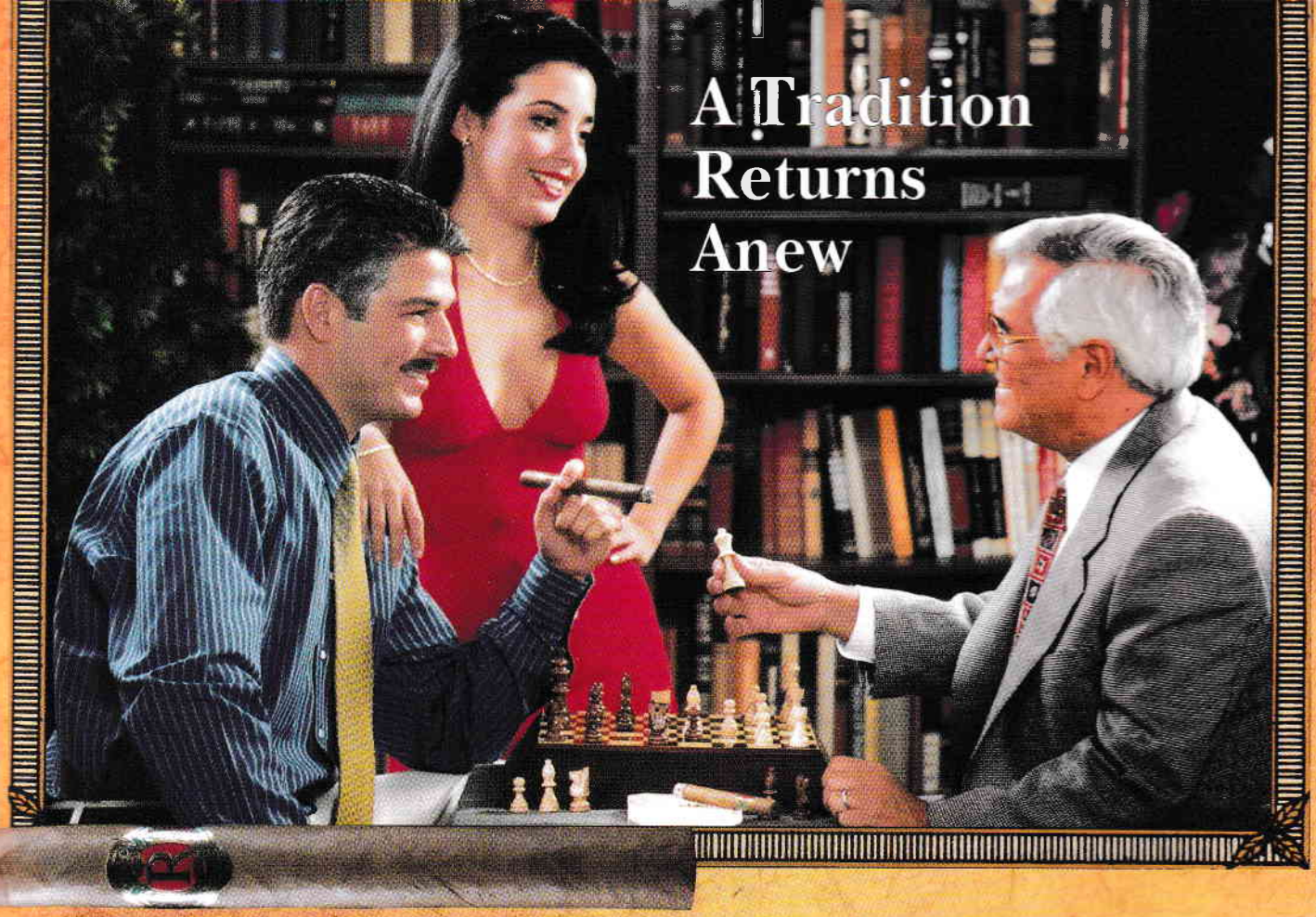
Sherlock Holmes Pipe Club
Meets the second Wednesday of every month at the Holiday Inn, Mansfield, Massachusetts. For further information contact Steve Smith, *fourdots@ma.ultranet.com*, or Don Powers at 617.449.0380.

South Florida Briar Brotherhood
Meetings are held the third Thursday of each month at 8 p.m. at London Pub Too on US 441 and SR7. *Smoke Signals*, the club's newsletter, features interesting articles, tobacco reviews and a healthy dose of humor. You can subscribe by contacting Grant Porter at *Smoke Signals*, P.O. Box 450967, Sunrise, FL 33345-0967, or find the club's Web page at *http://se.mediaone.net/~pipesman.*

Triangle Area Pipe Smokers (TAPS) 1999 Pipe and Cigar Expo
The next TAPS show will be on Saturday, March 20, 1999. Its location is to be announced. This Raleigh, North Carolina, club meets the second Thursday of every month at the Holiday Inn-Crabtree at 6:30 p.m. for sandwiches, smoke and general frivolity. Further information may be obtained by calling Chuck Stanion at 919.872.5040.

The Universal Coterie of Pipe Smokers (TUCOPS)
The Pipe Smoker's Ephemeris, which appears approximately twice a year, averages 75-100 pages and is the virtual meeting place for members of the Coterie. Financed by editor Tom Dunn—with the help of contributions from appreciative readers—*The Ephemeris* is packed full of letters, articles, Sherlockiana, antiques and reports on everything pipe-related. This is a must-have subscription for the serious pipe enthusiast. You may obtain a subscription form by writing to Tom Dunn, 20-37 120th Street, College Point, NY 11356.

Wisconsin Briar Friars
Pipe and cigar smokers club. Contact Mark Herman, 1613 N. Peach, Marshfield, WI 54449.



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